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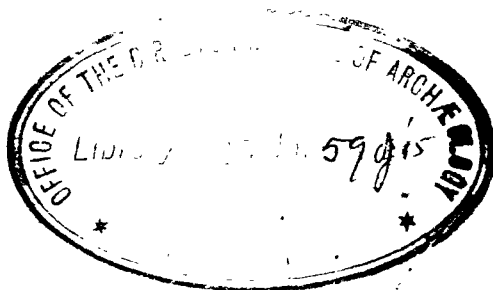
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Catalogue  
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Vol. 3.

VOLUME III

14495

PERSIAN POETRY

17TH, 18TH AND 19TH CENTURIES



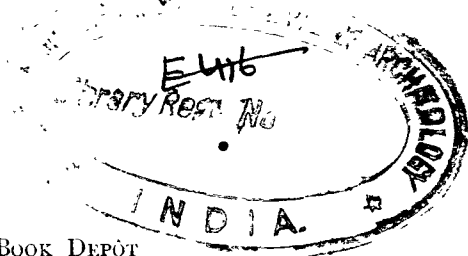
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## PREFACE.

THE present volume completes the description of the works of Persian poetry contained in the Bankipore Library, and deals with poets, both Persian and Indian, who flourished during the Seventeenth, Eighteenth and Nineteenth Centuries of the Christian Era.

Among the more interesting works noticed in this volume attention may be called to the following :—

No. 265, a unique copy of the Shahinshâh Nâmah, containing a poetical account of Sultân Muḥammad of Turkey (A.H. 1003–1012).

No. 226, The Diwân of 'Ijzî.

No. 271, The Diwân of 'Alî Naqî of Kamrah.

No. 283, The Diwân of Waṣlî.

No. 331, The Diwân of Yaḥyâ Kâshî.

No. 329, The Diwân of Zafar Khân Aḥsan.

No. 342, The Diwân of Ṣâ'ib, written in his own house in Iṣfahân eight years before his death.

At the end of this volume will be found reproductions of four pages taken from MSS. described in these volumes containing some important autographs and seals.

This volume, like its predecessors, is due to the scholarly industry of Maulavi 'Abdul Muqtadir.

E. DENISON ROSS.

*September 1912.*





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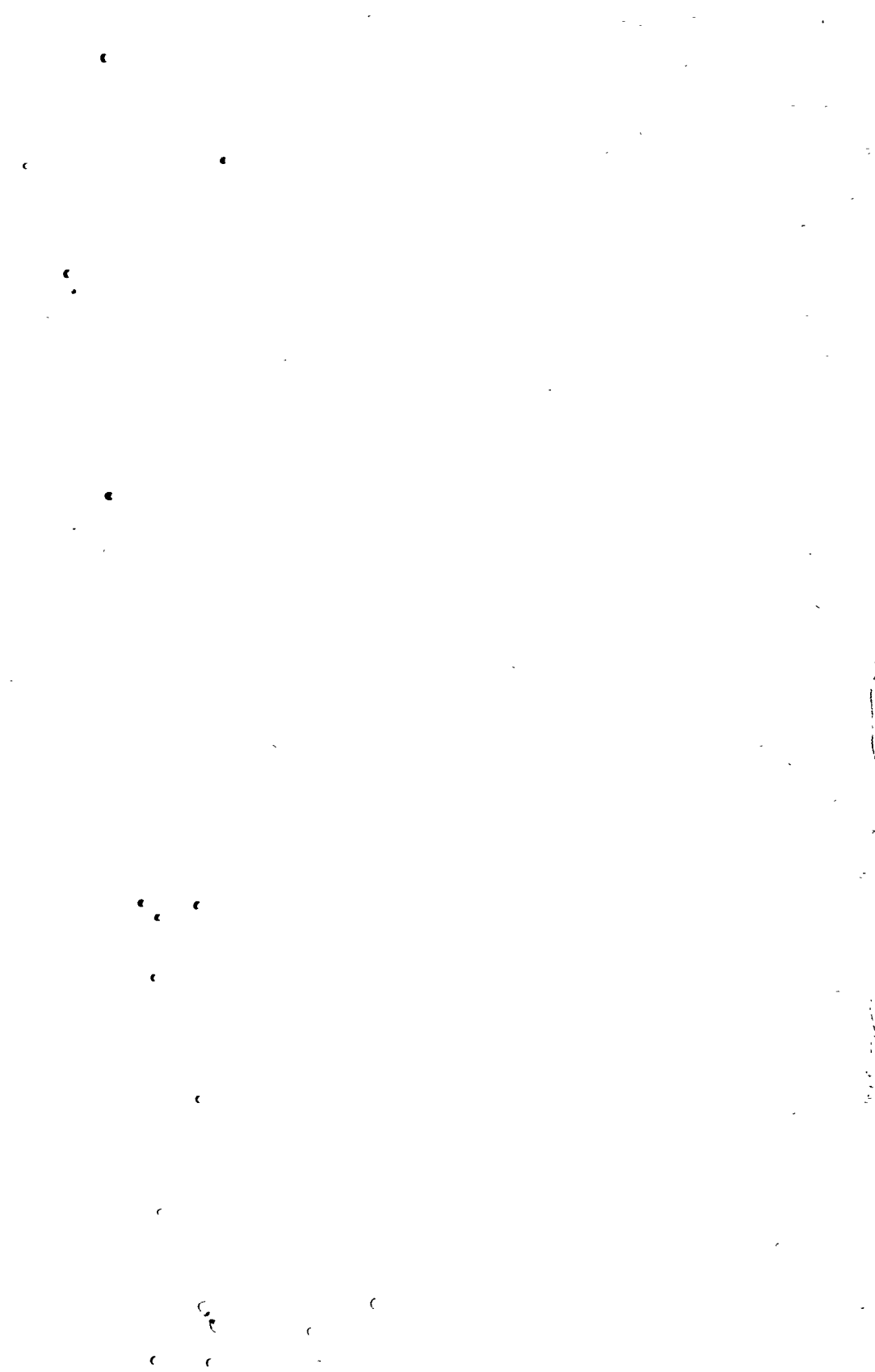
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# PERSIAN POETRY.

No. 265.

fol. 116; lines 15 (in four cols.); size  $13\frac{3}{4} \times 9$ ;  $10 \times 6$ .

شهنشاه نامه

## SHAHINSHÂH NÂMAH.

A poetical account of Sultân Muḥammad III. of Turkey (A.H. 1003-1012 = A.D. 1595-1603), the thirteenth King of the Oṣmânlî Dynasty.

By Ḥusaynî حسيني.

Beginning:—

سپاس فزونتر ز حد و قیاس  
مر او را که اشیا کنندش سپاس  
شناسائیش بود کنج نهان  
پی معرفت کشت صنعش عیان

This unique work, of which no other copy is known to exist, is evidently one of the most valuable literary gems of this Library. It is dedicated to the said Sultân Muḥammad III., was written for him at Constantinople and preserved as a treasure in the Royal Library during his time, as would appear from the writings in the two illuminated stars at the beginning of the copy:—

برمعم الخزانة نواب نامدار ملايك سپاه ظل اله شاه جم جاه  
خلد الله ملكه و سلطانه الخاقان بن الخاقان ابو المظفر  
شاه سلطان محمد پادشاه طول الله عمره ابدًا و اين تاريخ مذکور  
بداو السلطنة قسطنطنيه اتمام يافت



The illuminated stars are placed between the following two introductory verses written in gold in beautiful bold *Naskh* :—

شهنشه نامه سلطان محمد  
که بادا عمر و اقبالش موبد  
ببزم آل عثمان کیان اصل  
از روشن چراغ سیزده نسل

From the numerous seals, signatures, and 'Arḍ-didāhs of some of the distinguished nobles of the Timuride sovereigns of India, it is certain that somehow or other this valuable copy travelled to India during the time of *Shāh Jahān*, and was preserved in his Royal Library. The most interesting of all the seals is that of *Jahān Ârâ Begam*, which is very rare and not found in any other MS. in this Library. *Jahān Ârâ*, who was born in A.H. 1022 = A.D. 1613 and died in A.H. 1092 = A.D. 1681, was the eldest child of *Shāh Jahān*. She was the most accomplished lady of *Shāh Jahān's harem*, and is the authoress of the well-known Persian work *Mu'nis-ul-Arwāh مؤنس الارواح*, a notice on the celebrated saint *Khawājah Mu'in-ud-Dīn Chishtī*, composed in A.H. 1049 = A.D. 1639.

The name of the author, who calls himself *Husaynī حسینی*, occurs thus on fol. 6<sup>a</sup> :—

حسینی نوائی کش از چارگاه  
بشش گوشه اندر رمان مدح شاه

In the prologue the poet, after praising God, the prophet, and the Imāms, highly eulogises the reigning king *Sultān Muḥammad*, whose date of accession, A.H. 1003 = A.D. 1012, he gives thus on fol. 7<sup>b</sup> :—

چو ظل جلیل است آن ببعیدیل  
بشد سال تاریخ ظلّ جلیل

On fol. 10<sup>a</sup> the poet sings the praise of the three preceding kings, namely, *Sulaymān I.*, *Salīm I.* and *Murād III.*, and says that he wrote the exploits of these kings in Persian and Turkish prose and verse, and that he composed several *Shāh Nāmāhs*, numbering ten volumes, and particularly names his two works, *Hunar Nāmā هنر نامه* and *Sūr Nāmā سور نامه*.

On fol. 111<sup>a</sup> is mentioned the date 23rd Rabi' I., A.H. 1007, under the heading *راه نمودن آصف را پیاپی بومس*. In the epilogue the date of composition is given thus in the following verse—

يك و الف نا رفته بود از سنه  
كه كردم در نظم را خاتمه

which would seem to mean that one thousand and one had not passed from the (Hijrah) year when the author finished the work. But as the book was written during the reign of Sultân Muḥammad III., who reigned from A.H. 1003-1012, we cannot accept the above year as the date of composition of the work. Moreover, it is very difficult to detect the mistake of the scribe in the above line. One possible reading, with a slight alteration, is however suggestive. Instead of

يك و الف نا رفته الح

I am inclined to read

يك و الف و نه رفته بود از سنه

that is, A.H. 1010 = A.D. 1601.

The concluding verse runs thus:—

ز ما دمبدم بر رسول ائام  
سلام عليك و عليك السلام

The copy is profusely illuminated in the beginning and richly illustrated in Persian style throughout.

Written in a beautiful clear Nasta'liq.

No. 266.

fol. 120; lines 13; size  $6\frac{3}{4} \times 4$ ;  $4 \times 3$ .

ديوان عجزي

DÎWÂN-I-'IJZÎ.

A very rare copy of the lyrical poems of Mullâ Ḥasan Beg, poetically known as 'Ijzî, a native of Tabriz, ملا حسن بيگ عجزي تبريزي, composed in close imitation to Figâni.

The *diwân* begins with the following two introductory lines, which indicate the dedication to *Shâh 'Abbâs I.* (A.H. 985-1038 = A.D. 1587-1629).

صد شکر که این غیرت ارباب کلام  
 پذیرفت بنام شاه عباس نظام  
 چون کلفت دوستان او گشت آخر  
 چون دولت دشمنان او گشت تمام

The *Gazals* are alphabetically arranged, and the first of them begins thus on fol. 1<sup>b</sup>:—

ای ز تو بند بر زبان نطق سخن مرای را  
 وی ز تو عقده ها بدل عقل گره کشای را

Taqî Auhadî, a friend and contemporary of 'Ijzî, says in his '*Urafât*, fol. 500<sup>a</sup>, that he frequently enjoyed 'Ijzî's company in 'Irâq, Qazwin, and several other places, and held poetical discourses with him. When Sultân Muḥammad *Khudâ Bandah* (A.H. 985 = A.D. 1578), father of *Shâh 'Abbâs the First*, went to *Iṣfahân*, 'Ijzî was present there in the camp of the Sultân. He was alive till A.H. 1004 = A.D., 1595 in the reign of *Shâh 'Abbâs I.*

Notices on the poet's life will be found in *Majma'-un-Nafâ'is*, vol. ii., fol. 311<sup>b</sup>; *Riyâd-ush-Shu'arâ*, fol. 268<sup>a</sup>; *Makhzan-ul-Garâ'ib*, p. 560; *Nishtar-i-'Ishq*, p. 1223, etc.

One or two folios are missing from the end, and the MS. breaks off with the following lines:—

نخواهم برد جان از سنبل آن بیوفا عجزی  
 چو دل هم در سر آن زلف مشک افشان شوم روزی

Written in ordinary Nasta'liq.

Not dated, apparently 16th century.

## No. 267.

fol. 293; lines 9 (in three columns); size  $9 \times 6$ ;  $6\frac{3}{4} \times 3\frac{1}{4}$ .

رباعيات سحابي

## RUBÂ'ÎYÂT-I-SAHÂBÎ.

The quatrains of Sahâbî.

Maulânâ Kamâl ud-Dîn Sahâbî al-Astarâbâdî, مولانا کمال الدین، was, according to his contemporary biographer, *Taqi Auḥadî*, born in *Shûstar*, but, as he originally belonged to *Jûrjân*, the former capital of *Astarâbâd*, he is better known as *Astarâbâdî* (see *Haft Iqlîm*, fol. 302<sup>a</sup>); and as he spent the last forty years of his life in devotion on the holy shrine of 'Alî in *Najaf*, he is also called as *Najafî*. It is quoted in the *Nishtar-i-'Ishq* from the *Subḥ-i-Ṣâdîq* that Sahâbî once threw seventy thousand of his *Rubâ'is* into the water, and that only twenty thousand quatrains could afterwards be gathered from various sources. *Taqi Auḥadî* says that Sahâbî is said to have left fifty thousand *Rubâ'is*, and that he has himself seen six thousand of them. Sahâbî died in *Najaf*, according to overwhelming authorities, in A.H. 1010 = A.D. 1601.

See *Rieu* ii., p. 672; *Ethé*, *Bodl. Lib. Cat.*, No. 1063; *Ethé*, *Ind. Office Lib. Cat.*, 1480; *W. Pertsch*, *Berlin Cat.*, pp. 925 and 926; *Sprenger*, *Oude Cat.*, p. 552, where the collection of the poet's *Rubâ'is* is styled as *حقایق معنوی*; see also *Taqi Auḥadî*, fol. 318<sup>a</sup>; *Riyâd ush-Shu'arâ*, fol. 180<sup>b</sup>; *Haft Iqlîm*, fol. 306<sup>a</sup>; *Nishtar-i-'Ishq*, fol. 836.

## Contents:—

fol. 1<sup>b</sup>. Introduction preceded by three verses, the first of which runs thus:—

بسم الله الرحمن الرحيم  
تیر شهاب است بدیو رحیم

The introduction is divided into the following four sections:—

(1) فصل اول در پی بصر است

(2) فصل دوم در الهام است

(3) شراب و کیفیت ظهور اوست

(4) در رجعتست

These sections, treating with pure mystical and theosophical points, are interspersed with numerous Rubâ'is and illustrated with verses from the Qur'ân and several anecdotes.

fol. 11<sup>b</sup>-283<sup>b</sup>. Rubâ'is in the alphabetical order.

Beginning:—

المنة لله که بانعام خدا  
از خلق رمیدم و شدم رام خدا

Cf. Rieu and Sprenger, *loc. cit.*

The number of Rubâ'is in pure alphabetical order is four thousand and nine hundred.

The last Rubâ'i runs thus:—

در وحد خود او را طلب از هر چه کنی  
جفت و ولد و رفیق و همسر چه کنی  
تو کوزه خود پر آب کن ای تشنه  
این کوزه تهی کوزه دیگر چه کنی

fol. 283<sup>b</sup>. Short mystical Maṣnawis in the form of anecdotes.

Beginning:—

در جهانند مشقت خام طمع  
کید خود را نهاده خام درع

Sprenger, *loc. cit.*, mentions a Maṣnawî by Saḥâbi dedicated to Shâh 'Abbâs I.

This splendid copy, containing a very large collection of Saḥâbi's Rubâ'is, is neat and correct. It is written in a very beautiful minute Nasta'liq on gold-sprinkled paper, and within gold-ruled columns with a decorated double-page 'Unwân and a finely illuminated frontispiece.

The colophon is dated Shâ'bân, A.H. 1081.

## No. 268.

fol. 266; lines 11 (centre column), 22 (marginal column);  
size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $7\frac{1}{2} \times 3\frac{1}{4}$ .

The same.

The contents and the arrangements are identically the same as in the preceding copy.

Although this copy, dated 12th Rabi' II., A.H. 1055; is older than the preceding one, precedence has been given to the former on account of its being more correct and beautiful.

## No. 269.

fol. 116; lines 14-17; size  $7 \times 3\frac{1}{2}$ ;  $4\frac{1}{4} \times 2\frac{1}{4}$ .

ديوان ولي

## DÎWÂN-I-WALÎ.

The lyrical poems of Walî.

Beginning as in Ethé, India Office Lib. Cat., No. 1481:—

اي حريمت كعبه حاجت رواي جبرئيل

نقش نعلين تو محراب دعاي جبرئيل

Maulânâ Walî of Dasht-i-Bayâd, مولانا ولي دشت بياضي, a place in Qâ'in, Khurâsân, at first entered the service of Sultân Ibrâhîm Mirzâ, poetically known as Jâhî, the grandson of Shâh Ismâ'il Safawî (A.H. 907-930 = A.D. 1501-1523). He rose to distinction during the reign of Shâh Tahmâsp (A.H. 930-984 = A.D. 1523-1576), and often held discourses with Maulânâ Damirî and other poets of the Sultân's court. Subsequently he went to Khurâsân, where he was put to death by the order of Sultân Dîn Muḥammad Khân Uzbek, son of Jânî Beg Sultân, on charge of his being a Shî'ah heretic. See 'Âlam Ârâ-i-'Abbâsî, fol. 80\*. Taqî Auḥadî, a contemporary of Walî, says in his 'Urafât, fol. 794<sup>b</sup>, that in the beginning of the reign of Shâh 'Abbâs I., he once met the poet in Qazwîn, and that shortly after he (Walî) was put to death by the order of the above-named Sultân Dîn Muḥammad Khân.

The date of the poet's death is given in the *Safīnah* (Ethé, Ind. Office Lib. Cat., No. 1481) in A.H. 1012 = A.D. 1603; while *Nishtar-i-'Ishq* gives A.H. 999 = A.D. 1590.

For his Life see: *Majma'un-Nafā'is*, fol. 522<sup>a</sup>; *Riyāḍ ush-Shu'arā*, fol. 488<sup>a</sup>; *Makhzan ul-Garā'ib*, fol. 959; *Natā'ij ul-Afkār*, p. 441; *Majma' ul-Fuṣahā*, vol. ii., p. 50; *Yad-i-Bayḍā*, fol. 235<sup>b</sup>.

A copy of Wali's *diwān* is mentioned in Sprenger, *Oude Cat.*, p. 589, and another in Ethé, Ind. Office Lib. Cat., No. 1481.

#### Contents:—

fol. 1<sup>b</sup>–75<sup>a</sup>. *Qaṣīdahs* and *Tarkīb-bands* without any order.

fol. 75<sup>a</sup>. *Gazals* in alphabetical order, beginning as in Ethé, Ind. Office Lib. Cat. *ib.*:—

شب نوید قرب در زد بندۀ درگاه را  
خوش اثرها بود در پی ناله جانکاه را

fol. 97<sup>a</sup>. *Maṣnawī*, in the metre of Jāmi's *Yūsuf Zalikhā*. Beginning:—

ولایت پرورا معجز پناها  
نگویم شیخ وقتی بادشاهها

fol. 104<sup>a</sup>: *Rubā'is*. Beginning:—

امی لقبی کز انبیا اعلم بود  
احمد نامی که سرور عالم بود

fol. 107<sup>a</sup>. Another series of *Qaṣīdahs*. Beginning:—

چند ای شوخ در ایام دلارائی من  
باعث عزت اغیار شود خواری من

fol. 115<sup>b</sup>. A short *Maṣnawī*. Beginning:—

طاقت مجنون چو ز غم طاق شد  
قصه او شهرة افاق شد

The MS. bears no date, but on fol. 106<sup>b</sup> a note, written in *Nim Shikastah*, is dated, Lahore, A.H. 1133, and the name of the scribe as given here is محمد ابراهیم بن محمد هاشم البلخی.

Written in an ordinary minute Nasta'liq. The copy is full of corrections throughout, and verses on the margins are frequent.

### No. 270.

fol. 83; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3\frac{1}{2}$ .

The same.

A very modern copy of Wali's diwân, containing a long Qaṣidah in the beginning and Ġazals and Rubâ'is.

Beginning:—

بگاه دوختن چاک دل ز ضعف بدن  
بجای رشته توانم گذشتن از سوزن

fol. 6<sup>b</sup>. Ġazals in the alphabetical order, beginning as in the preceding copy. This copy contains more Ġazals than the above.

fol. 80<sup>a</sup>. Rubâ'is, beginning as above. Most of the Ġazals are incomplete and spaces for them are left blank in many places.

Written in a careless Nasta'liq.

Not dated, apparently quite modern.

### No. 271.

fol. 69; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 4$ .

دیوان علی نقی کمره

## THE DÎWÂN OF 'ALÎ NAQÎ OF KAMRAH.

Shaykh 'Alî Naqî of Kamrah (in 'Irâq), شیخ علی نقی کمره, was a distinguished poet of his age. For a long time he'd poetical contests with Muhtasham, Wahshî, Damirî, and others. Taqî Auhadi, in his 'Urafât, fol. 774<sup>a</sup>, says that he was an intimate friend of Naqî, and that both of them very often held poetical discourses in Işfahân, and also in the presence of Shâh 'Abbâs I. (A.H. 985-1038 = A.D. 1587-1629) and his Wazîr Ḥatim Beg. The same Taqî says that while he was in India he heard of Naqî's death. (Taqî came to India in A.H. 1015



= A.D. 1606; see his 'Urafât, fol. 10<sup>b</sup>.) Tâhir Naṣrâbâdî (Rieu, p. 818) places the poet's death in A.H. 1012 = A.D. 1603; Riyâd-ush-Shu'arâ, fol. 428<sup>b</sup>, in A.H. 1013 = A.D. 1604; Sprenger, Oude Cat., pp. 91, 514, gives a later date, viz., A.H. 1030 or 1031 = A.D. 1621 or 1622. See also Majma'un-Nafâ'is, vol. ii., fol. 489<sup>b</sup>; Makhzan-ul-Garâ'ib, fol. 903<sup>a</sup>.

Contents:—

Gazals in alphabetical order, beginning on fol. 1<sup>b</sup>:—

ای نام همایونت طغراچه فرمانها  
خورشید صفت طالع از مطلع دیوانها

Beginning of the Rubâ'is, likewise in alphabetical order, fol. 62<sup>a</sup>:—

پرسیدم ازو چو باعث هجرانرا  
گفتا صبی هست بگویم آنرا

There are seventy-three Rubâ'is in this copy, but some of them have been left incomplete.

Written in a careless Nasta'liq.

A modern copy.

No. 272.

fol. 128; lines 13; size  $9 \times 5\frac{1}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

دیوان نوعی

DÎWÂN-I-NAU'Î.

Maulânâ Muḥammad Ridâ (or according to Taqî Auḥadî, fol. 780<sup>a</sup>, Ṣafâ'î) Nau'î, مولانا محمد رضا نوعی, was of Khabûshân, near Mashhad, in Khurâsân. Badâ'ûnî, who says that at the time of the composition of his Muntakhab ut-Tawârikh (c. A.H. 1004 = A.D. 1595) Nau'î was living with the youngest prince Dâniyâl, states that the poet claimed his descent from Shaykh Ḥajî Muḥammad of Khabûshân, but that his doings belied his claims. At an early age Nau'î travelled with his father to Kâshân, where he became the disciple of the celebrated Maulânâ Muḥtasham, who invoked an ardent love of poetry in him by

the recitation of his own compositions which helped Nau'î in acquiring proficiency in the art of prosody. In Nau'î Muhtasham found a very favourite pupil and an esteemed companion. On leaving Kāshān Nau'î travelled into Khurāsān, sojourning for a short time at Nishāpūr and Abiward; he proceeded to Merv, where he excited a very keen interest for himself in the heart of Nūr Muḥammad Khān, the governor of the place. The propensity that they felt for each other was due to their being of the same age (about twenty) and of similar tastes. Nau'î's friendship with Nūr Muḥammad kept them inseparable until the invasion of Merv by 'Abd Ullah Khān, the ruler of Tūrān, when Nūr Muḥammad Khān, deserting his friend, fled to 'Irāq to seek refuge under Shāh 'Abbās. From Khurāsān Nau'î came out to India, where he found a patron in Mirzā Yūsuf Khān Mashhadi, but shortly after he was admitted to the service of 'Abd-ur-Raḥīm Khān Khānān, who, together with prince Dāniyāl, was staying at Burhānpūr. Nau'î's constant association with men of letters improved a great deal his poetical talents, which, very shortly, acquired for him the reputation of a poet of great eminence. His Maṣnawī, the Saqī Nāmāh, secured for him the gift of an elephant and a present of ten thousand rupees from the Khān Khānān. He was also liberally awarded by Prince Dāniyāl, in whose praise the poet composed several poems. The author of the *Khazānah-i-Āmirah* says that Nau'î's Maṣnawī, entitled *Sūz-wa-Gudāz* (the burning and consuming), which the poet dedicated to Prince Dāniyāl, added a further reputation to his name. The poet's Qasīdahs and Gazals were collected in the shape of a *dīwān* after his death, which took place at Burhānpūr in A.H. 1019 = A.D. 1610.

For notices on the poet's life, see Taqī Aḥādī, *ib.*; Badā'ūnī, fol. 439<sup>a</sup>; Haft Iqlīm, fol. 231<sup>a</sup>; Ouseley, *Biogr. Notices*, pp. 161-166; Blochmann's *Ā'in-i-Akbarī*, p. 606. See also Rieu, ii., p. 674; Sprenger, *Oude Cat.*, p. 516; Ethé, *Ind. Office Lib. Cat.*, No. 1885; Ethé, *Bodl. Lib. Cat.*, No. 1064; W. Pertsch, *Berl.*, p. 696, No. 4, and p. 907; J. Aumer, p. 4, etc.

Contents:—

fol. 1<sup>b</sup>-43<sup>b</sup>. Qasīdahs, Tarjī'bands and Tarkib-bands in praise of Akbar, Prince Dāniyāl, Prince Jahāngīr, 'Abd-ur-Raḥīm Khān Khānān. Beginning:—

کربلاي عشقم و لب تشنه مر تا پاي من  
صد حسين کشته در هر گوشه صحرای من

fol. 43<sup>b</sup>. *in* praise of the Khān Khānān. *ساقی نامه*

Beginning:—

توئی اولین پیر میخانه  
بیاد تو شبگیر پیمانها

fol. 58<sup>a</sup>-121<sup>a</sup>. Ġazals in alphabetical order.

Beginning:—

سایه گل تا بود خال رخ بستان ما  
نقطه نام تو بادا خطبه دیوان ما

fol. 121<sup>b</sup>-128<sup>b</sup>. Rubā'is.

Beginning:—

نوعي بتو بیوفائي او حیفت  
حیفت ستیزه رائی او حیفت

This copy contains sixty-nine Rubā'is.

The Maṣnawī Sûz-wa-Gudâz is wanted in this copy. It is printed at the end of the first volume of the Akbar Nâmah, Lucknow, A.H. 1284.

Written in ordinary Nasta'liq.

Dated 26th Rajab, A.H. 1191.

Scribe غلام حسین بیگ لکهنوی

### No. 273.

fol. 70; lines 10; size  $10\frac{1}{4} \times 6\frac{1}{4}$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

رباعیات مومن حسین

### RUBÂ'ÎYÂT-I-MU'MIN HUSAYN.

A splendid and a very rare copy of the quatrains of Mullâ Mu'min Husayn, arranged in alphabetical order.

Beginning:—

(۱) جز حرف وفا سر نزد از خامه ما  
دوزخ چه بود گرمی هنگامه ما  
شب را نرسد زوالی از پرتو روز  
کر وام کند سیاهی از نامه ما

(۲) مستغرق نیل معصیت جامهٔ ما  
 مجموعہٗ فعل زشت هنگامۂ ما  
 گویند کہ روز حشر شب می نشود  
 انجا بکشایند مگر نامۂ ما

Maulânâ Mu'min Husayn of Yazd, مولانا مؤمن حسین یزدی, enjoys a fairly wide reputation as a Rubâ'î writer. He was a favourite pupil of Maulânâ Mirzâ Jân Shîrâzî, who was a specialist in Ma'qûlât and has left several works which are enumerated in the Haft Iqlim, fol. 73<sup>b</sup>.

Taqî Kâshî, Sprenger, Oude Cat., p. 35, who says that Mu'min Husayn was alive in A.H. 1007 = A.D. 1598, remarks that the poet was given to profligacy in his youth, but that he subsequently changed the course of his life. Taqî Anḥadî, in his 'Urafât, fol. 729<sup>a</sup>, says that he enjoyed Mu'min's company in Shîrâz for a long time, and quotes the chronogram رباعیات ملا مؤمن حسین, composed by Husayn Kâshî, expressing the date 1019 of Mu'min's death. The authors of the Riyâḍ-ush-Shu'arâ, fol. 397<sup>a</sup>, and Makḥzan-ul-Ġarâ'ib, fol. 769, in quoting the above chronogram, reads مولانا instead of ملا, and this alteration evidently gives the wrong date, A.H. 1076. The author of the Nishtar-i-'Ishq, however, says that the poet died in A.H. 1010 = A.D. 1601. For the poet's life see also Âtash Kadah, p. 276; Majma'-un-Nafâ'is, vol. ii., fol. 456<sup>a</sup>, etc.

This beautiful copy contains 690 Rubâ'is, mostly of Şūfî character. One folio is missing after fol. 37.

Written in a beautiful Nasta'liq, within gold and coloured ruled borders, on gold-sprinkled paper, with an illuminated frontispiece. The original folios have been placed in new margins.

Not dated, apparently 17th century.

## No. 274.

foll. 63 ; lines (centre col.) 11 ; (margl. col.) 22 ;  
size  $9 \times 5\frac{3}{4}$  ;  $6 \times 3\frac{1}{4}$ .

خسرو و شیرین

KHUSRAÛ-WA-SHÎRÎN.

The loves of Khusraû and Shîrin, in imitation of Nizâmî's poem of the same name.

By Mirzâ Ja'far Beg.

Beginning :—

خداوندا دلي ده شاد از اندوه  
درو گنجایش غم کوه تا کوه

Mirzâ Qiwâm-ud-Dîn Ja'far Beg, known as Âsaf Khân III., مرزا قوام الدین جعفر بیگ المعروف به آصف خان, was the son of Mirzâ Badî'uz-Zamân of Qazwîn, who was the Wazîr of Kâshân during the reign of Shâh Tahmâsp, in whose court Ja'far was also introduced. In A.H. 985 = A.D. 1577 Ja'far came to India and was introduced by his uncle, Mirzâ Giyâs-ud-Dîn 'Alî Âsaf Khân Bakhshî, to Akbar's court. The emperor received Ja'far with honour, and after the death of his uncle, which took place in A.H. 989 = A.D. 1581, conferred upon him the office of Bakhshîgarî and the title of Âsaf Khân. On Jahângîr's accession Ja'far was appointed اتالیق, or tutor, to Sultân Parwîz, who had then taken the command against the Rânâ. Ja'far served in various capacities under Akbar and Jahângîr. He entered Akbar's service as a Commander of Twenty, and subsequently became in Jahângîr's time the Commander of Five Thousand. Besides being one of the most eminent of Akbar's generals and an able financier and accountant, Ja'far was a good scholar and a poet of no mean order. The present Maṣnawî is admitted by the best authorities to rank after Nizâmî's Shîrin Khusraû. Extracts from his lyrical poems are quoted in the Tadhkirahs. He was one of the several distinguished scholars who were engaged in the compilation of the well-known work Târîkh-i-Alfi, and after the death of Mullâ Aḥmad of Tattah Ja'far brought the work down to A.H. 997 = A.D. 1588. He died at Burhânpûr in A.H. 1021 = A.D. 1612. Ja'far left four sons, all of whom held good

positions under Shâh Jahân. His grandson, who was also known as Mirzâ Ja'far, was a poet and composed poems under the same takhalluṣ.

In Ethé, Bodl. Lib. Cat., No. 1068, this poem is called فرهاد و شیرین, Farhâd-wa-Shîrîn. Mr. Blochmann, in his translation of the Â'in-i-Akbarî, vol. i., p. 412, says that Ja'far composed a Maṣnawî entitled نور نامه, Nûr Nâmah, which ranks after Nizâmî's Shîrîn Khusraû. I cannot, however, account for the second title given by Mr. Blochmann. The author of the Maâşir-ul-Umarâ, fol. 12<sup>a</sup>, distinctly calls the poem Khusraû Shîrîn; while in the epilogue Ja'far himself gives the same title to the poem, e.g. :—

ز دل دفع غم دیرین نمودم  
هوس بر خسرو و شیرین نمودم

Again—

بدیدم جمله را از پیش و از پس  
ندارد خسرو و شیرین چو من کس

From some of his verses in the epilogue it would appear that Ja'far had intended to produce a Khamsah, but that he contented himself with the Khusraû Shîrîn :—

بخاطر داشتم در کامرانی  
که گویم خمسة زانسانکه دانی

In the same epilogue the poet says that the number of verses in this poem is 2673 :—

شمار بیت فرض عین آمد  
دو عین و خا و جیم و عین آمد

The date of composition, A.H. 1019 = A.D. 1610, is given in the following concluding line :—

شدم در مشنوی دنبال تاریخ  
هزار و نوزده شد سال تاریخ

A detailed account of Ja'far's career is given by Mr. Blochmann in his Â'in-i-Akbarî, pp. 411 and 572; see also Maâşir-ul-Umarâ, foll. 10<sup>a</sup>-12<sup>b</sup>; Majma'-un-Nafâ'is, fol. 107<sup>b</sup>; Taqî Auḥadî, fol. 116<sup>a</sup>; Sprenger, Oude Cat., p. 110; Rieu, i., p. 118; ii., pp. 674, 779, etc. Copies of this poem are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1068-1071.

fol. 3 and the last nine folios are supplied in a modern hand.

Written in a beautiful clear Nasta'liq, within gold-ruled and coloured borders, on various beautifully marble papers.

On the top corner of fol. 1<sup>a</sup> we find the name *ملا محمد حسين*, Mullâ Muḥammad Ḥusayn, to which the word *كشميري*, Kashmiri, is added in a later hand.

*ملا محمد حسين كشميري*, Mullâ Muḥammad Ḥusayn of Kashmir, the best Kâtib of Akbar's court, was a pupil of Maulânâ 'Abdul 'Azîz, whom Muḥammad Ḥusayn is said to have surpassed in the art of caligraphy. He was specially well versed in Nasta'liq writing, and the majority of the Kâtibs consider him equal to the celebrated Mullâ Mir 'Alî of Herât (*d.* A.H. 924 = A.D. 1518), who brought the art of Nasta'liq writing to perfection. Akbar gave him the title of Zarrin Raqam, and for some time appointed him tutor to the princes. He died, according to the author of the *Mir'ât-ul-Âlam*, in A.H. 1020 = A.D. 1611. See also Blochmann's *Â'in-i-Akbarî*, pp. 102, 103.

The MS. is in a damaged condition.

### No. 275.

fol. 58; lines 13; size  $11\frac{3}{4} \times 8$ ;  $8\frac{1}{4} \times 5\frac{1}{4}$ .

The same.

Another copy of Ja'far's *Khusrau-wa-Shirin*.

Beginning as above:—

خداوندا دلي ده شاد از اندوه الن

This copy is defective, and on comparing it with the preceding copy about 1,250 verses are found to be wanting at the end.

It breaks off with the following line:—

بزعم خویش تقصیری نکردم  
ولي افروزد ازین اندیشه دردم

Written in a fair Nasta'liq.

Not dated, apparently very modern.

No. 276.

fol. 262; lines 19; size  $11 \times 5\frac{3}{4}$ ;  $8 \times 3\frac{3}{4}$ .

دیوان نظیری

DÎWÂN-I-NAZÎRÎ.

The lyrical poems of Maulânâ Nazîrî.

Maulânâ Muḥammad Ḥusayn, poetically called Nazîrî, مولانا محمد حسین المتخلص به نظیری النیسابوری, was a native of Nishâpûr. The author of the *Atash Kadah* alone says that, according to some, the poet was originally from Juwayn, جوین; but as he is better known as Nishâpûrî, the said author places him under Nishâpûr. In his early youth Nazîrî went to Kâshân, where he distinguished himself by holding poetical contests with other poets. During the reign of the Emperor Akbar he came to India and attached himself to the *Khân Khânân* 'Abd-ur-Rahîm *Khân*, who was an ardent admirer of poetry. Amîn Râzî says that while he was engaged in composing his *Haft Iqlim*, Nazîrî was contemplating a pilgrimage to Makkah, which he carried out, according to later biographers, in A.H. 1012 = A.D. 1603. On his return from the pilgrimage he went to Gujarât, and then settled in Aḥmadâbâd, where he died. Nazîrî's brother, Maulânâ *Sharaf* of Nishâpûr, a distinguished musician, was also in the service of the *Khân Khânân*. See Blochmann, p. 613, note 3.

Among the later poets Nazîrî occupies a prominent position and enjoys an excellent reputation. The celebrated Şâ'ib (*d.* A.H. 1088 = A.D. 1677), who is admitted on all hands to have been the greatest of the modern Persian poets, in the following verse of his, quoted by Dâgistanî, thinks himself incapable of equalling Nazîrî, whom, he remarks, even 'Urfî could not approach:—

صایب چه خیالست شوی همچو نظیری  
عرفی به نظیری نرسانید سخن را

Badâ'unî, p. 375, however, compares Nazîrî with *Shikebî*, a poet of less distinction, who at that time, like Nazîrî, was in the group of the poets under the *Khân Khânân*, and quotes a *Qaṣidah* which Nazîrî is said to have composed in imitation of a *Qaṣidah* of the celebrated Nizâmî of Ganjah. The emperor Jahângîr, in his *Tuzuk*, p. 91, after highly



commending the poetical genius of Nazîrî, says that the poet, who was then carrying on some trade in Gujarât, came to him (in the fifth year of his reign) and presented a Qasîdah, which the poet had composed in imitation of a Qasîdah of Anwari, and that in consideration of the poem the emperor rewarded the poet with one thousand rupees, a horse and a *Khil'at* or robe of honour :—

نظیری نیشاپوری که در فن شعر و شاعری از مردم قرار داده  
بود و در گجرات بعنوان تجارت بسر می برد قبل ازین طلبیده بودم  
درینولا آمده ملازمت کرد قصیده انوری را که  
باز این چه جوانی و جمال است جهان را  
تبع نموده قصیده بجهت من گفته بود گذرانید هزار رویه و  
اسپ و خلعت بصله این قصیده بدو مرحمت نمودم —

The author of the *Maâşir-i-Rahîmî* says that Nazîrî was a skilful goldsmith.

After his return from the pilgrimage to Mecca, Nazîrî adopted the religious life, and spent the greater part of his income in supporting friends, helping the poor, and in other charitable purposes.

Taqi Auhadi, the author of the well-known work called the 'Urafât, who came to Ahmadâbâd in A.H. 1016 = A.D. 1607, says that he constantly visited Nazîrî in that town, and gives the following chronogram of the poet's death in A.H. 1021 = A.D. 1612 :—

مرکز دایره بزم کجا است

Another chronogram,

ز دنیا رفت حسان العجم آه \*

giving the same year, is quoted in the *Makhzan-ul-Garâ'ib* and other *Tadkirahs*, and is said to have been composed by Mir Fâ'id, the son-in-law of Nazîrî. The author of the *Khazâna-i-Âmirah* also gives the date of the poet's death in A.H. 1021. The date A.H. 1022 = A.D. 1613, given in Blochmann's *Â'in-i-Akbari*, p. 580, as well as in several *Tadkirahs*, arises from the incorrect reading of the chronogram as :—

از دنیا رفت حسان العجم آه †

\* This is another way of saying that he ranks in Persian poetry with *Hasân bin Tabit*, who is commonly known as *Hasân-ul-'Arab*.

† That is, از for ز at the beginning.

Other incorrect dates of the poet's death, viz., A.H. 1019 = A.D. 1610 and A.H. 1023 = A.D. 1614, are found in the *Tabaqât-i-Shâhjahânî* and *Safinah* (Ethé, Bodl. Lib. Cat., col. 229) respectively. The author of the *Hamishah Bahâr* (Sprenger, Oude Cat., p. 130) assigns the poet's death quite wrongly to the beginning of Shâhjahân's reign.

For notices on the poet's life see *Haft Iqlim*, fol. 225<sup>b</sup>; *Taqî Auhadî*, fol. 769<sup>a</sup>; *Maâsir-i-Rahîmî*, fol. 54<sup>a</sup>; *Badâ'uni*, vol. iii., p. 375; *Makhzan-ul-Garâ'ib*; *Nishtar-i-Ishq*, *Âtash Kadah*, p. 146; *Majma'-un-Nafâ'is*, etc., etc. Copies of Nazirî's diwân are described in Sprenger, Oude Cat., pp. 515 and 516; Rieu, ii., pp. 817 and 818; W. Pertsch, Berlin Cat., p. 701, No. 37 and p. 908; Ethé, Bodl. Lib. Cat., No. 1075; Ethé, India Office Lib. Cat., Nos. 1489-1492; Ouseley, Biogr. Notices, p. 252.

Contents of the diwân :—

fol. 1<sup>b</sup>-102<sup>a</sup>. Qasîdahs, Tarkib-bands, Tarji'-bands, Qit'ahs and elegies. Most of the Qasîdahs are in praise of the poet's patron, the *Khân Khânân* 'Abd-ur-Rahîm *Khân*, and some are addressed to the emperor Akbar and prince Jahângîr. The last one is in praise of 'Abd Ullah *Khân* of Gujarât. The elegies are on the death of the poet's children and of contemporary poets. The headings, showing for whom and on what occasion the several pieces were written are rubricated.

Beginning of the first Qasîdah :—

ای جلالت خلوت از اغیار تنها ساخته  
حکمت تو از کرم دی کار فردا ساخته

fol. 102<sup>b</sup>-250<sup>b</sup>. Gâzals arranged in alphabetical order. Beginning as in Ethé, India Office Lib. Cat. and Rieu.

اذا ما شغیت ان تحیی حیوة حلوة المصیا  
برسوائی بر آور سر ز مستوری برون نه پا

fol. 251<sup>a</sup>-262<sup>a</sup>. Rubâ'is.

Beginning :—

از دوست منادیست اندر رگ و پوست  
کان می بردت بجانب کعبه دوست

Written in ordinary clear Nasta'liq within gold and coloured ruled borders, with two illuminated frontispieces.

Some seals and signatures on the fly-leaf at the beginning bear the dates A.H. 1065, A.H. 1096, etc.

For another copy of Naziri's *Diwan* see under No. 284.

### No. 277.

fol. 273 ; lines 16 ; size  $8\frac{3}{4} \times 5\frac{1}{4}$  ;  $6\frac{1}{2} \times 3$ .

The same.

Another copy of Naziri's *diwân*, containing *Qasîdahs*, *Tarkib-bands*, *Tarji'-bands*, *Ġazals* and *Rubâ'is*.

fol. 1<sup>b</sup>. *Qasîdahs*.

Beginning :—

او بخرامش چو میل ما همه ویران هو  
هرچه ز ما شد خراب رفت بجولان او

Corresponding to the *Qasîdah* on fol. 34<sup>b</sup> in the preceding copy.

fol. 107<sup>b</sup>. *Ġazals*.

Beginning as in the preceding copy :—

اذا ما شئت ان تحيي حياة حلوة المصيا الن

fol. 266<sup>b</sup>. *Rubâ'is*.

Beginning as in Ethé, *India Office Lib. Cat.*, No. 1491.

اي از تو صور نگار هرجا كوري  
زيب از تو دهد بعاريت هر عوري

Corresponding to the fifth *Rubâ'i* in the preceding copy.

Written in a good clear *Nasta'liq*, within gold and coloured ruled borders, with a faded double-page 'unwân and a frontispiece in the beginning.

The original folios have been placed in new margins.

Not dated, apparently 17th century.

On fol. 106\* the name of the scribe runs thus :—

فقير الحقير نجف قلبي كاتب

## No. 278.

foll. 123; lines 16; size  $12 \times 7\frac{1}{4}$ ;  $10\frac{1}{2} \times 4\frac{1}{4}$ .

قصاید نظیری

## QÂŞA'ID-I-NAZÎRÎ.

This copy contains those Qasîdahs, Tarjî's and Tarkib-bands of Nazîrî which are found on foll. 1<sup>b</sup>-102<sup>a</sup> of Copy No. 276, and probably agree with Section 1 of Rien's copy (loc. cit.).

Beginning as in Copy No. 276 :—

ای جلالت خلوت از اغیار تنها ماخته الح

Written in ordinary Nasta'liq, within coloured ruled borders.

Dated 10th Şafar, A.H. 1255.

## No. 279.

foll. 220; lines 14; size  $7\frac{1}{4} \times 4\frac{1}{4}$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

دبوان شانی

## DÎWÂN-I-SHÂNÎ.

The original name of Maulânâ Shânî, according to the majority of authorities, was نَسَف آقا, Nasaf Âqâ; but Taqî Kâshî (*see* Sprenger, *Oude Cat.*, p. 42), followed by the author of the *Şuḥuf-i-Ibrâhîm*, says that the poet's original name was مَلَّا نَفِيس الدِّين, Mullâ Nafis-ud-Dîn. He was born in Tih-rân, and belonged to the Turkish tribe of Taklû, and is therefore better known as شَانِي تَكَلُو, Shânî Taklû. In his early youth Shânî established his reputation as a poet of great eminence, and soon found a great patron in Shâh 'Abbâs Şafawî of Persia (A.H. 996-1038 = A.D. 1587-1628). He stood in high favour with the Shâh, and it is related in the *Âlam Ârâ-i-'Abbâsî* that Shânî

once composed a *Qasīdah* in praise of 'Alī, and recited the poem before the *Shāh*. When *Shānī* read out the following verse of the poem—

اگر دشمن کشد ماعر وگر دوست  
بطلق ابروی مردانه اوست

the king felt a thrilling sensation of joy, and at once ordered the poet to be rewarded in gold to his own weight. The author of the *Âlam Ârâ-i-'Abbâsi* places this incident in the ninth year of the *Shāh's* reign (A.H. 1004-5 = A.D. 1595-6), while *Taqī Auhādī* says that it was in A.H. 1001 = A.D. 1592 that *Shānī* was thus rewarded by the emperor at Qazwin. *Maulānā Lutfī*, a poet of the *Shāh's* court, composed the following beautiful *Rubā'ī* on that occasion :—

شاه ز کرم جهان منور کردی  
ملک دل عالمی مسخر کردی  
شاعر که ب خاک ره برابر شده بود  
برداشتی و بزر برابر کردی

This exceptionally handsome reward from the *Shāh* created a great sensation among the poets of the *Shāh's* court, who were filled with jealousy of the fortunate *Shānī*. *Auhādī* states that when *Mir 'Arab* of Mashhad asked the emperor the reason for so heavily rewarding an ordinary poet like *Shānī*, and particularly for such a common verse, the *Shāh* replied that his object in rewarding the poet was simply to please the *Amīr-ul-Umarā Farhād Khān*, who was an ardent admirer of *Shānī*, and for whom the *Shāh* had a great regard. The same *Auhādī* further states that shortly after this incident *Shānī* addressed a *Qit'ah* to the *Shāh*, in which the poet asked for some grain which was very dear at that time. This was looked upon as a narrow-mindedness of the poet, and the *Shāh*, who was a little offended, left the poet at Qazwin, and, taking with him the said *Taqī Auhādī*, went to *Iṣfahān*, where our learned biographer continued to enjoy the warm favour of the *Shāh*. *Shānī* spent the last days of his life at Qazwin on a stipend from the *Shāh*, and died there in A.H. 1023 = A.D. 1614 at the age of seventy. This date of the poet's death is expressed by the chronogram

بادشاه سخن

*Shānī* was a pious man, and, according to *Taqī Kāshī* (*Oude Cat.*) and the author of the *Ṣuḥuf-i-Ibrāhīm*, performed a pilgrimage to Makkah in A.H. 1002 = A.D. 1593. The author of the *Khazānah-i-Âmirah*

says that Shānī's son ملاً حسن, Mullā Hasan, who adopted the poetical title of ثانی, Ṣānī, came to India, where he died in his youth in A.H. 1067 = A.D. 1656, a date which is expressed by Muḥammad 'Alī Māhir in the chronogram

حیف ز ثانی پاکزاده شانی

Although Shānī enjoys a fair share of reputation among the better-known poets of Persia, most of his biographers do not attach much value to his poetical compositions, and remark that his popularity is mainly due to the reward which he received from Shāh 'Abbās.

A complete diwān of Shānī, in imitation of Figānī, is noticed in the following number, and the author of the Majma'un-Nafā'is is also says that he possessed a copy of Shānī's diwān in imitation of the Ġazals of Bābā Figānī.

For notices on the poet's life see: Taqī Auhādī, fol. 368<sup>b</sup>; Ālam Ārā-i-'Abbāsī, fol. 71<sup>a</sup>; Nishtar-i-'Ishq, fol. 942; Majma'un-Nafā'is, vol. i., fol. 235<sup>a</sup>; Ṣuḥuf-i-Ibrāhīm, fol. 444<sup>b</sup>; Ātash Kadah, p. 26; Khazānah-i-Āmirah, fol. 201<sup>a</sup>; Khulāṣat-ul-Afkār, fol. 97<sup>a</sup>; Riyāḍ-ush-Shu'arā, fol. 200<sup>b</sup>. See also Sprenger, Oude Cat., pp. 42, 112 and 564. Three copies of the poet's diwān are noticed in Rieu, ii., p. 676<sup>b</sup>.

Contents of the diwān :—

fol. 1<sup>b</sup>. Qaṣīdahs in praise of the Imāms, Shāh 'Abbās and some nobles of his court.

Beginning as in Rieu, p. 676 :—

ای ز سودایت سر زلف ایاز انداخته  
گردن محمود را در دام ناز انداخته

fol. 101<sup>a</sup>–106<sup>b</sup>. Some Ġazals, without any order, intermixed with Qit'ahs, some of which are satirical.

Beginning of the Ġazal :—

آن آتشم که تیره نکردم ز دود خویش  
مانند شعله تافته ام بر وجود خویش

There seems to be a lacuna of a few leaves after fol. 106<sup>b</sup>.

fol. 107<sup>a</sup>. Ġazals in alphabetical order.

Beginning :—

نمیرسد بلب تشنه سلسبیل مرا  
اگرچه خضر بود هادی سبیل مرا

fol. 215<sup>a</sup>. Rubâ'is.

Beginning:—

دارم ز فراق تو ملالی که می‌رس  
وز زیستن خود انفعالی که می‌رس  
در گلشن هجران تو ای گلشن ناز  
دور از تو نشسته ام بحالی که می‌رس

This copy contains forty Rubâ'is in all.

Written in a clear Nasta'liq, within gold-ruled and coloured borders.  
The original folios are placed in new margins.

Dated Jumâdâ I., 1043.

#### No. 280.

fol. 242; lines 16; size  $9\frac{1}{2} \times 5$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Another copy of Shâni's diwân. The Gazals in this copy are in imitation of Figânî.

fol. 1<sup>b</sup>. Gazals arranged in alphabetical order.

Beginning as in Rieu, p. 676<sup>b</sup>:—

ای بادای حمد تو زمزمه عقل و رای را  
از تو خلاصت سخن طبع غزل سرای را . . . .  
حوصله کو که کنجدش رتبه رایت رخت  
گر نه تو در نظر نهی جام جهان نمایی را . . . .  
چشم میاه مست تو داد بیاد هستیم  
بس که میاه میکنی نرگس سرمه سایی را

fol. 191<sup>a</sup>. Fards or single verses.

Beginning:—

ای مدعیان مزده شما را که ازین شهر  
رفتیم که جای شما تنگ نباشد

fol. 192<sup>a</sup>. Qit'ahs.

Beginning :—

بزم وصال تو طرفه بهشتي است  
گر نگذاري که غير درايدي

fol. 193<sup>a</sup>. Rubā'is.

Beginning :—

شمشير کشيده که اينم نگهست  
انگيخته فتنه که اينم سپهست  
قربان مروت شوم که تراجرمي نيست  
اينها همه فرسوده چشم سياه است

fol. 194<sup>a</sup>–195<sup>a</sup> blank.

fol. 195<sup>b</sup>. Qaṣīdahs.

Beginning :—

ز عکس باده رخت رشك لاله زار شده  
صفاي جنت گلشن يکي هزار شده  
مگر نويد وصال تو ميدهد ايسام  
که ماه و عيد هم آغوش و همکنار شده

fol. 236<sup>b</sup>. Tarkīb-bands.

Beginning :—

من کيستم آواره از خويش گذشته  
دنباله دو قافله پيش گذشته

The Qaṣīdah for which Shānī was rewarded in gold to his own weight by Shāh 'Abbās is not found in any copy of the poet's dīwān here.

fol. 27<sup>b</sup>, 43<sup>b</sup>, 59<sup>b</sup>, 75<sup>b</sup>, 91<sup>b</sup>, 107<sup>b</sup>, 123<sup>b</sup>, 139<sup>b</sup>, 155<sup>b</sup>, 171<sup>b</sup> and 186<sup>b</sup> contain beautiful Indian illustrations.

Written in a fair Nasta'liq, within gold-ruled borders, with an ordinary double-page 'unwān and a fairly decorated frontispiece.

Not dated, apparently 17th century.



## No. 281.

fol. 154; lines 12; size  $7\frac{1}{4} \times 5$ ;  $5\frac{1}{2} \times 3$ .

## دیوان ترابی

## DÎWÂN-I-TURÂBÎ.

Several poets of this name are noted by the biographers, but the verses quoted under them are not found in this copy. The following facts can, however, be gathered from his own writings.

That he flourished during the reign of Akbar can be ascertained from the numerous Qasîdahs in praise of that emperor, and from several contemporary events, the dates of which range from A.H. 991-1004 = A.D. 1585-1595. From a Qit'ah on fol. 147<sup>b</sup> it would appear that the poet was a native of Herât, which he left in A.H. 991 = A.D. 1583, for which he gives the chronogram—

جلاشدم ز هرات

Taqî Auhâdî, fol. 164<sup>a</sup>, notices one Turâbî thus—

میر ترابی پسر میر محمد مشهدیست — در آمدن هند باهم  
رفیق بودیم وی از لوهور بدکهن رفت بنزد عم حوشتن میر  
محمد زمان پس چند چاند بی بی را گرفته خواست که بمشهد  
رساند اتفاقاً باگه رسید گرفتار گردید مدتی در قلعه محبوس  
بود و چون از قید جهانگیری خلاص شد متوجه عراق شد باز  
برگردید در مندو دیدمش باز بعراق رفت و الحال هم انجامست  
ابا و اجداد و اخوان ایشان همه بتجارت معاش کردند —

but the said author quotes only one verse of the poet, which, however, is not found in this diwân.

Contents:—

Gazals in alphabetical order. The first, in imitation of Hâfiz, begins thus on fol. 1<sup>b</sup>:—

زهی مهر جمالت شمع جان افروز محفلها  
منور از خیالت کنج محنت خانه دلها

The Ġazals end on fol. 96<sup>a</sup> with the following note:—

میصد و چهل و یک غزل است الخ

fol. 96<sup>b</sup>. Qaṣīdahs and Tarkīb-bands in alphabetical order, in praise of Akbar, Ḥakīm Humām, and several distinguished persons of Akbar's time.

The first in praise of the prophet begins thus:—

ز غمزه تو چگوید کسی که سر تا پا  
تمام نازی و نازت تمام عین جفا

fol. 129<sup>b</sup>. صافی نامه.

Beginning:—

دلا تا بکی پارمائی کنیم  
ز زهد ریا خود نمائی کنیم

fol. 140<sup>a</sup>. Qit'āhs relating to the dates of several contemporary events:—

مرشد کامل محمد طاهر آنکه  
قدوة الابرار والاخیار بود

fol. 148<sup>a</sup>. Rubā'is.

Beginning:—

ای ذات تو برتر ز گمان و ز خیال  
در وصف تو عقل و فهم را ناطقه لال  
هرگز نبود نور تو تغییر پذیر  
یعنی که منزهی ز نقصان و زوال

fol. 152<sup>a</sup>. Fards.

Beginning:—

نریخت خون آن منکدل چو میدانست الخ

Some Ġazals and Rubā'is are written on the margins.

Written in ordinary Nasta'liq.

Not dated, apparently 12th century.

## No. 282.

foll. 200; lines 14; size  $8\frac{1}{4} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

سبع سیاره

## SAB' SAYYÂRAH ;

OR,

## THE SEVEN PLANETS.

The seven Maṣnawīs of Maulânâ Zulâlî of Khânsâr.

According to Rieu, p. 677, Maulânâ Zulâlî of Khânsâr, in 'Irâq, flourished under Shâh 'Abbâs, and was a panegyrist to Muḥammad Bâqar Dâmâd, the influential Sayyid. He died in A.H. 1024 = A.D. 1615, the year in which he finished his best known Maṣnawî, محمود و ایاز, or in A.H. 1025 = A.D. 1616. See Ethé, India Office Lib. Cat., No. 1494; Ethé, Bodl., 1081 (where, besides the seven, one more Maṣnawî of the poet is mentioned); Sprenger, Oude Cat., pp. 592 and 593, etc., etc.

Beginning with the preface:—

تقدیر قدرت و تصویر صنعت صانعی و قادری را مقدر و مصور  
است

In this preface Zulâlî enumerates his seven Maṣnawīs after comparing them with the seven planets.

Zulâlî is said to have left his works unarranged, and that Shaykh 'Abd-ul-Ḥusayn of Kamrah put them in order. Mullâ Tuḡrâ of Mashhad wrote a preface to Zulâlî's poems.

The هفت آشوب, هفت میاره is also known as سبع میاره, or آشوب نامه.

The seven Maṣnawīs are arranged in this copy as follows:—

## I.

محمود و ایاز

The story of Sultân Maḥmûd and his slave Ayâz.

Beginning:—

بنام آنکه محمودش ایاز است  
غمش بتخانه ناز و نیاز است

This Maṣnawî was commenced in A.H. 1001 = A.D. 1592 and finished in A.H. 1024 = A.D. 1616.

See the chronograms in Rieu and Sprenger.

It was edited in Lucknow, A.H. 1290.

## II.

## شعله دیدار

A mystical Maṣnawî divided into forty-nine شعله or flames.

Beginning on fol. 128<sup>b</sup>:—

نام (او) تاج سر هر نامۀ  
شعله دیدار هر هنگامۀ

## III.

## حسن گلوسوز

In forty-one جلوه.

Beginning on fol. 139<sup>b</sup> as in Ethé, Bodl. Cat., No. 1081:--

بسم الله الرحمن الرحيم  
تیر شهابست بدیو رجیم

## IV.

## آذر و سمندر

Beginning on fol. 155<sup>b</sup>:—

نامش عشقست و حسن دفتر  
آتش ساقیست کو سمندر

## V.

## میخانه

In forty قلع or cups.

Beginning on fol. 167<sup>b</sup>:—

نام او باده سینه میخانه  
دهن هر که هست پیمانه

## VI.

## ذره و خورشید

Beginning on fol. 188<sup>b</sup> as in Ethé, Bodl. Cat., No. 1081 :—

نام او کرد مرا شعله فروز  
نتوان گفتم بآتش که مسوز

## VII.

## ملیمن نامه

Beginning on fol. 193<sup>b</sup> :—

بنام جهانگیر دلهای تنک  
که آمد ملیمنش یک مور لنگ

Written in a clear Nasta'liq, within coloured borders. Spaces for headings are left blank throughout.

Not dated, apparently 18th century.

## No. 283.

fol. 84; lines 15; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

## دیوان وصلي

## DÎWÂN-I-WAŞLÎ.

The poems of Muḥammad Ṭāhir Waṣlî. Khwājah Muḥammad Ṭāhir, خواجه محمد طاهر المتخلص به وصلي بن خواجه محمد شريف الرازي, poetically called Waṣlî, was the eldest son of the eminent poet Khwājah Muḥammad Sharîf Hijrî of Ray (see vol. ii., No. 243) and the brother of the celebrated Khwājah Ġiyâṣ Beg I'timâd-ud-Daulah (*d.* A. H. 1031 = A. D. 1622), the father of the famous Nûr Jahân Begam, and the distinguished Wazîr of the Emperor Jahângîr. Waṣlî's cousin Amin Râzî, the author of the well-known work *Haft Iqlim*,

speaks of the poet in the present tense, and mentions him as a specialist of his time in علم میاق, or arithmetic. The date of Waṣlī's death is not given anywhere; but Taqī Aḥadī, who came to India in A.H. 1015 = A.D. 1606 and compiled his famous work, the 'Urafāt, under the Emperor Jahāngīr between A.H. 1022 and 1024 = A.D. 1613 and 1615, says that while writing the said work Waṣlī and his son Muḥammad Ṣādiq were living in Lahore.

For notices on the poet's life see: Taqī Aḥadī, fol. 792<sup>a</sup>; Haft Iqlīm, fol. 297<sup>b</sup>; Riyāḍ-ush-Shu'arā, fol. 458<sup>a</sup>; Majma'-un-Nafā'is, vol. ii., fol. 502; Nishtar-i-'Ishq, fol. 1961, etc.

See also Ethé, India Lib. Office Cat., No. 1493, where a copy of the poet's diwān is noticed.

Contents of the diwān:—

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

خوشوقت و خندان بگذران خوشوقت و خندان صبح را  
شاید که تا صبح دگر دریافت نتوان صبح را

A few Fards and Rubā'is are intermixed with the Ġazals.

fol. 23<sup>a</sup>–30<sup>a</sup>. Tarjībānds.

Beginning:—

بشتاب دلا که صید بندی  
افکنده بخواهشت کمندی

The burden runs thus:—

بشبینم و جوش سینۀ ریش  
به نشانم از آب دیدۀ خویش

fol. 30<sup>b</sup>. Another series of Rubā'is.

Beginning:—

شمشاد قدم که میب و نارش بار است  
با لاله و سبزه عارضش را کار است

fol. 32<sup>a</sup>. A Maṣnawī styled گنجفہ در صفت, on the game of cards.

Beginning:—

زر بدمست وزیر خواهد باج  
چون گدائی بخرچ خود محتاج

fol. 35<sup>a</sup>-40<sup>a</sup>. Qaṣīdahs in praise of Akbar and Jahāngir.  
Beginning of the first Qaṣīdah :—

نزدیک شد دلا که سر آید زمان غم  
ندهد بروزکار دگر کس نشان غم

fol. 40<sup>a</sup>-42<sup>a</sup>. Five Qit'ahs, five Rubā'is, and one Fard.  
Beginning of the Qit'ah :—

کامگار را بچشم لطف یکی  
جانب خواهش نظر بگمار

fol. 42<sup>a</sup>-84<sup>a</sup>. Another Maṣnawī, entitled خسرو شیرین, the romantic love-story of Khusraū and Shirin.

Beginning :—

الهی شیوۀ طاعت عطا کن  
بنور خود دلم را آشنا کن

The Maṣnawī is left incomplete and the words تمام شد are falsely added at the end by a later hand.

Written in a clear Nasta'liq.

Not dated, apparently 17th century.

#### No. 284.

fol. 642; lines 27; size  $13 \times 6\frac{1}{4}$ ;  $10\frac{1}{4} \times 3\frac{3}{4}$ .

کلیات ظہوری

### KULLIYÂT-I-ZUHÛRÎ.

The complete prose and poetical works of Maulānā Nūr-ud-Dīn Muḥammad with the poetical title of Zuhûrî, مولانا نور الدین محمد. المتخلص به ظہوری. The author of the Natâ'ij-ul-Afkâr calls the poet Mir Muḥammad Tâhir Zuhûrî, میر محمد طاهر ظہوری. According to the author of the Maâşir-i-Raḥîmî, supported by several others, Zuhûrî was born in Turshîz, Khurāsān; while the author

of the *Mir'at-ul-Ālam* calls him a native of Tih-rān. According to his contemporary biographers, Taqī Kāshī and the author of the *Ma'āṣir-i-Raḥīmī*, Zuhūri proceeded from his native place to Yazd at an early age, where, as stated in the *Ma'āṣir-i-Raḥīmī*, he lived for some time with Maulānā Waḥshī Bāfiqī, and had Mir Giyās-ud-Din Muḥammad as his companion. The same book also mentions that from Yazd Zuhūri went to Shīrāz, where he stayed for seven years, and became an intimate friend of Maulānā Darwish Ḥusayn, who was very exceptionally versed in history, poetry, riddles, and caligraphy. Taqī Auhādī, another contemporary biographer of Zuhūri, corroborates *Ma'āṣir-i-Raḥīmī* in its avowal of the movement of the poet to Shīrāz, and states that there he devoted himself to studies:—

مدتی در شیراز بود و بکسب علوم و رسوم قیام مینمود

It is an established fact that Zuhūri came out to India in A.H. 988 = A.D. 1580, and on reaching the Deccan settled down in Bijāpūr, where he formed several acquaintances, and in due course became an intimate friend of the eminent poet Malik Qummi, whose daughter he married. Like Malik Qummi, Zuhūri was in warm favour with Ibrāhīm 'Ādil Shāh II. (A.H. 988–1037 = A.D. 1580–1628), and they were conjointly rewarded by 'Ādil Shāh for the eulogiums they composed in praise of the king and for the works they dedicated to him. *Ma'āṣir-i-Raḥīmī* says that the sum conferred upon Zuhūri by the king for composing the work *Gulzār-i-Ibrāhīm* amounted to Rs.40,000; while the author of the *Ālam Ārā-i-'Abbāsi* says that both Zuhūri and Malik Qummi were munificently rewarded by 'Ādil Shāh for composing the work *Kitāb-i-Nauras*. Besides being a poet of great distinction Zuhūri was a master prose writer and an adept in the art of caligraphy, of which Ārzū makes mention in his *Majma'-un-Nafā'is*, stating that Zuhūri made repeated copies of the *Kaūdat-uṣ-Ṣafā*, which fetched high prices for him from the purchaser—a fact which is also narrated by the author of the *Ma'āṣir-i-Raḥīmī*, who admiringly praises Zuhūri's *Shikastah* hand.

The celebrated Faydi, who was a senior contemporary of Zuhūri, held poetical discourses with the poet and greatly admired his ingenuity. Taqī Auhādī says that towards the end of A.H. 1020 = A.D. 1611, when he was in Gujarāt, both Zuhūri and Malik Qummi sent their poetical compositions to Naẓirī Nishāpūri (noticed above), who composed poems in answer to their poetical compositions. It is admitted on all hands that few poets could equal Zuhūri in the construction of Maṣnawī poems and ornate prose.

According to most biographers, such as the authors of the *Ma'āṣir-i-Raḥīmī*, *Khulāṣat-ul-Afkār*, *Yad-i-Bayḍā*, *Nishtar-i-'Ishq*, *Natā'ij-ul-Afkār*, etc., Zuhūri died in A.H. 1025 = A.D. 1616, according to *Ma'āṣir-i-Raḥīmī* at Bijāpūr, two months after the death of Malik Qummi. The



author of the *Mir'ât-ul-Âlam* stands alone in placing the poet's death in A.H. 1024 = A.D. 1615.

For notices on the poet's life see: Taqî Kâshî (*Oude Cat.*, p. 44); Taqî Auhadî, fol. 434<sup>b</sup>; Ma'âşir-i-Rahîmî, foll. 84-90; Badâ'unî, vol. iii., p. 281; *Majma'un-Nafâ'is*, vol. ii., fol. 298<sup>a</sup>; *Khazânah-i-Âmirah*, fol. 235<sup>a</sup>; *Mir'ât-ul-Khayâl*, p. 117; *Nishtar-i-Ishq*, fol. 1119; *Riyâd-ush-Shu'arâ*, fol. 246<sup>b</sup>; *Khulâsat-ul-Afkâr*, fol. 105<sup>b</sup>; *Mir'ât-ul-Âlam*, fol. 449<sup>a</sup>; *Makhzan-ul-Garâ'ib*, fol. 513; *Natâ'ij-ul-Afkâr*, p. 227; *Sarkhwush*; *Yad-i-Baydâ*, fol. 140<sup>a</sup>; *Âtash Kadah*, p. 97. See also Sprenger, *Oude Cat.*, pp. 112, 125, 151 and 580. Copies of his works are mentioned in Rieu, ii., pp. 678 and 679, 741 and 742, etc.; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1076-1080; *Ethé*, *India Office Lib. Cat.*, Nos. 1500-1514; *Rosen*, *Pers. MSS.*, p. 264; *W. Pertsch*, *Berlin Cat.*, pp. 909, 910, etc. A notice of the poet and some of his works under the *Muqaddamât-i-Zuhûrî*, مقدمات ظهوری, written by 'Abdur Razzâq Sûrati in A.H. 1212 = A.D. 1797, has been lithographed in Cawnpore, 1873.

#### Contents:—

##### I.

Zuhûrî's preface to *Khawân-i-Khalîl*, خوان خلیل.  
Beginning on fol. 1<sup>a</sup>:—

ای از تو بر اهل نعت و اکلیل مسبیل  
گر ذکر جمیل است و گر قدر جلیل  
نطق از تو بیهمانی ارباب خرد  
انداخته خوان از سخن خوان خلیل

• It concludes with the following verse:—

تا ازین مهمان سرا خوان خلیل آید بیاد  
میزبان خلق ابراهیم عادل شاه باد

This and the following two prefaces were dedicated to Ibrâhîm 'Adil Shâh II.

##### II.

Preface to the *Gulzâr-i-Ibrâhîm*, گلزار ابراهیم.  
Beginning on fol. 12<sup>a</sup>:—

خرمی چمن سخن بطراوت حمد بهار پیرائیسست که گلزار ابراهیم  
در رخساره یوسف طلعتان الت

Compare India Office Lib. Cat., No. 1500, 4, where طالعنان is wrongly substituted by طالقان.

It concludes with the line:—

دامستان شد ختم بستان رخس  
غیرت گلزار ابراهیم باد

### III.

Preface to *Nauras*, نورس, a treatise on Indian music, composed by Ibrāhīm 'Ādil Shāh himself; but according to 'Ālam Ārā-i-'Abbāsī the *Kitāb-i-Nauras* was jointly composed by Zuhūrī and Malik Qummī.

Beginning on fol. 17<sup>a</sup>:—

سرود سرايان عشرتكدۀ قال كه بنورس سرايستان حال كار كام و  
زبان ساخته اند الن

It concludes thus:—

باز اقبال بصيد ملك رنکين جنك باد  
تار جنك عشرت باد از گسستن در امان  
هم باهنگ اصولش نغمه قانون دهد  
هم بوفق مدعايش رسم قانون زمان

The above prefaces are in ornate prose mixed with verses. They are all in homage of Ibrāhīm 'Ādil Shāh, and describes his character, valour, benevolence, knowledge, and the splendours of his court. These works of Zuhūrī are very popular in India, and have been printed under the title *مه نشر ظهوري* in Lucknow 1846, and in Cawnpore, A.H. 1269 and in 1873; English translation, Calcutta, 1887. Special copies are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1076, 1080, and 1241, 33, 36 and 37; Ethé, Ind. Office Lib. Cat., Nos. 1511 and 1512; W. Pertsch, Berl. Cat., pp. 15, 33 and 1006.

### IV.

پنج رقعہ or رقعات. The five love-letters of Zuhūrī, also called تبسم شهدا.

Beginning on fol. 12<sup>b</sup>:—

شهيد تبسم ديت عشوة خولبها الن

Edited with commentaries, Cawnpore, A.H. 1280.

Special copies are mentioned in Rieu, ii., p. 742; Ethé, Bodl. Lib. Cat., No. 1080, 4; W. Pertsch, Berl. Cat., p. 1007, No. 3.

## V.

Minâ Bâzâr, مینا بازار. A description of the Bâzâr, called Minâ Bâzâr, built by Ibrâhîm 'Âdil Shâh in Bijâpûr. This work of Zuhûrî is also very popular, and has been frequently published in India. This portion contains illustrations in the Indian style representing the vendors, etc., of the Bâzâr. They are found on foll. 32<sup>a</sup>, 33<sup>b</sup>, 34<sup>b</sup>, 35<sup>b</sup>, 36<sup>b</sup>, 37<sup>b</sup>, 38<sup>b</sup>, 40<sup>a</sup> and 41<sup>a</sup>.

foll. 42<sup>b</sup>-43<sup>a</sup> blank.

## VI.

Tarkib-bands, Tarjî'bands and Qasîdahs intermixed.  
Beginning on fol. 43<sup>b</sup>.

ای نام تو بر سر زبانها  
وی یاد تو در میان جانها

See also Ethé, Bodl. Lib. Cat., No. 1076, and Ethé, India Office Lib. Cat., No. 1501.

Marâşî or elegies in the form of Tarkib-bands.  
Beginning on fol. 246<sup>a</sup>:—

ایام ماثم است بماتم سرا نشین  
روز جدائی آمده از خود جدا نشین

Qit'ahs.

Beginning on fol. 269<sup>b</sup>:—

بسم الله از بهشت صاحبقران  
سعادت قرین کشت کار دکن

Satirical Rubâ'is.

Beginning on fol. 273<sup>a</sup>:—

ای خواجه بلای زن و فرزند بلاست  
خصم تو منم خصم خردمند بلاست

Gazals in alphabetical order.

Beginning on fol. 275<sup>b</sup>:—

انکه خواهد داشت فردا رحمتش دیوان ما  
گشته و صفش آفتاب مطلع دیوان ما

A very large collection of Rubā'is, comprising foll. 478<sup>b</sup>-555<sup>b</sup>.

Beginning:—

ای از تو همه نهان و پیدا پیدا  
در مدت تو همیشه فردا فردا  
در جرات ما مبین فضولیم فضول  
در رحمت خود نگر خدائی تو خدا

fol. 556<sup>a</sup> blank.

## VII.

Sâqî Nâmah, *ساقی نامه*. The well-known Maṣnawî of Zuhûrî, which he wrote in praise of Burhân Nizâm Shâh II. (A.H. 999-1037 = A.D. 1590-1628) and the court of Aḥmadnagar.

Beginning on fol. 556<sup>b</sup>:—

نناها همه ایزد پاک را  
ثریا ده طارم تـاک را

Towards the end, on fol. 641<sup>a</sup>, the poem is said to consist of 4,500 distichs:—

چهار الف اول قلم داد شان  
بشرب افزود پانصد بران

The Sâqî Nâmah has been lithographed in Lucknow, 1849. Special copies of the poems are mentioned in Ethé, *Bodl. Lib. Cat.*, Nos. 1078 and 1079 and col. 766; Rieu, ii., pp. 678 and 679; Ethé, *Ind. Office Lib. Cat.*, Nos. 1506-1508; W. Pertsch, *Berlin Cat.*, pp. 64 and 697. •

II.—*Diwân*.—On the margins of this copy, extending foll. 43<sup>b</sup>-293<sup>b</sup>, the complete poetical works of Nazîrî Nishâpûrî (*cf.* No. 276), consisting of Qasidahs, Gazals, Tarkib-bands, Tarji'ibands, Qit'ahs, and Rubā'is, are written in a clear Nasta'liq.

Beginning of Nazîrî's *diwân*:—

ای جلالت خلوت از اغیار تنها ساخته  
حکمت تو از کرم دی کار فردا ساخته

The colophon of Nazîrî's *Kulliyât* (fol. 293<sup>b</sup>) says that it was written by one Ḥasan 'Alî al-Ḥusaynî, at the request of his brother, Sayyid Bandah Ḥusayn, in A.H. 1223.

The *Kulliyât-i-Zuhûrî* is written in three different hands. foll. 1<sup>b</sup>-20<sup>a</sup> is a clear Nasta'liq; foll. 21<sup>b</sup>-42<sup>a</sup> are written in a Nim *Shikastah*

hand, with a subscription which says that this portion was written by one Muḥammad Walī, محمد ولی, in Ṣafar, A.H. 1209. The remaining portion, foll. 43<sup>b</sup>–642<sup>b</sup>, is written in a fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.

fol. 259 and foll. 589–592 are supplied in a later hand.

A diwān of Zuhūrī was lithographed in Lucknow, 1879.

### No. 285.

foll. 276; lines 19; size  $9\frac{3}{4} \times 5$ ;  $7\frac{1}{4} \times 3$ .

The same.

A small collection of Zuhūrī's prose and poetical works:—

1. Preface to the Gulzār-i-Ibrāhīm, fol. 1<sup>b</sup>.
2. Tarkīb-bands, Qaṣīdahs and Tarjī-bands, fol. 8<sup>a</sup>.
3. Rubā'is, foll. 78<sup>b</sup>–121<sup>a</sup>.

Beginning:—

بر مهر ز عارض تو تقدیم خوشست  
پیش تو ز مه سجدۀ تعظیم خوشست  
گلزار جمال یوسف از چشم فتاد  
گلگشت بگلزار براهیم خوشست

Like India Office Lib. Cat., No. 1500, the collection of Rubā'is in this copy is divided into twenty-two sections.

4. Qaṣīdahs, foll. 121<sup>b</sup>–158<sup>b</sup>.

Beginning:—

زار تر هر لحظه خواهم حال زار خویشتن  
سهل باشد بیقراری بر قرار خویشتن

5. Gazals, foll. 158<sup>b</sup>–254<sup>a</sup>.

Beginning:—

عشق کجاست تا خورد خون امید و بیم را  
تازه کند بدشمنی دوستی قدیم را

- 6. Preface to the *Khawān i-Khalīl*, foll. 254<sup>b</sup>–269<sup>a</sup>.

7. Preface to the *Nauras*, foll. 270<sup>b</sup>–276<sup>a</sup>.

Written in a clear Nasta'liq, within gold and coloured-ruled borders, with a frontispiece.

Not dated, 19th century.

### No. 286.

fol. 207; lines 14; size  $7 \times 9$ ;  $5 \times 2\frac{1}{4}$ .

The same.

Another small collection of Zuhûrî's prose and poetical works:—

1. Preface to the Nauras, foll. 1<sup>b</sup>–10<sup>a</sup>.
2. Preface to the Gulzâr-i-Ibrâhîm, foll. 10<sup>b</sup>–20<sup>a</sup>.
3. Preface to Khwân-i-Khalîl, foll. 20<sup>b</sup>–41<sup>a</sup>.
4. Sâqî Nâmah, foll. 41<sup>b</sup>–207<sup>a</sup>.

This beautiful copy is written in a minute Nîm Shikastah hand, within coloured and gold-ruled borders, with an illuminated frontispiece at the beginning of each section.

The colophon is dated Patna, the 6th of Dulqa'd, A.H. 1099.

Scribe عبد الله شيرازي.

### No. 287.

fol. 156; lines 15; size  $9 \times 6$ ;  $6 \times 3\frac{1}{4}$ .

ساقی نامه

### SÂQÎ NÂMAH.

A beautiful copy of Zuhûrî's Sâqî Nâmah, beginning as above.

Written in a fair Nasta'liq, within gold and coloured-ruled borders.

Not dated, 18th century.

## No. 288.

fol. 152; lines 14; size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{3}{4}$ .

دیوان فرج الله شوستري

**DÎWÂN-I-FARAJ ULLAH SHÛSTARÎ.**

Faraj Ullah Shûstari, فرج الله شوستري, with the poetical title Faraj, was an inhabitant of Shûstar. He was for a long time in India, where he was met by the well-known biographer Taqî Auhadî, who mentions having seen him in Agra, and that he was regarded as one of the learned men of the time.

The author of the Riyâd-ush-Shu'arâ (Lib. copy) says that he has seen the poet's diwân containing seven thousand verses (but a copy of the same work in the Asiatic Society reads twenty thousand). The author of the Yad-i-Baydâ, however, says that Faraj left only four thousand verses. Ârzû, in corroboration to other biographers, says that Faraj came out to India from his native land Shûstar and entered the services of 'Abd Ullah Qutb Shâh, the sixth Sultân of the Qutb Shâhi dynasty of Golconda, during the reign of Shâh Jahân, who gave protection to the said 'Abd Ullah Qutb Shâh for many years when he stood in need of it. Prince Aurangzib was the then governor of the Imperial territories in the Deccan.

For notices on Faraj Ullah's life see: Riyâd-ush-Shu'arâ, fol. 299<sup>b</sup>; Yad-i-Baydâ, fol. 189<sup>b</sup>; Taqî Auhadî, fol. 564<sup>b</sup>; Majma'-un-Nafâ'is, fol. 355<sup>b</sup>; Beal's Biographical Dictionary, p. 8.

The diwân consists of only Gazals arranged in alphabetical order.

Beginning:—

إذا ناولتني الصهباء ذقها ثم ناولها  
كزان لب نشاء كوثر رساند باده در دله

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

## No. 289.

fol. 105; lines 17; size  $7\frac{3}{4} \times 4$ ;  $5\frac{1}{4} \times 2\frac{1}{4}$ .

دیوان شاپور

## DÎWÂN-I-SHÂPÛR.

Containing Qasîdahs and Ġazals.

Beginning of the Qasîdahs as in Sprenger, Oude Cat., p. 564:—

چه مژده دارد ازان شاخ گل نسیم بهار  
که رقص میکند از شوق بر سرم دستار

Âqâ Shâpûr, آقا شاپور, or, according to Taqî Kâshî (Oude Cat., p. 42), Khwâjah Sharaf-ud-Dîn Shâpûr, خواجه شرف الدین شاپور, a relation of the poets Umid and Hijrî, of Tîhrân, with the original name Arjâsp, ارجاسپ, was the son of Khwâjah Khwâjigî, the brother of Khwâjah Muḥammad Sharîf, who was successively Wazîr of Khurâsân, Yazd and Isfahân under Shâh Tahmâsp. (See the Haft Iqlîm of Amîn Râzî, whose cousin the poet was.) Shâpûr was related to the celebrated I'timâd ud-Daulah, the father of Jahângîr's wife, Nûr Jahân, and to him he addressed several Qasîdahs. Taqî Auhâdî, a contemporary and friend of the poet, says in his 'Urafât that Shâpûr at first adopted the poetical title of قریبی (Sprenger reads قریبی; while Riyâd-ush-Shu'arâ and Majma'-un-Nafâ'is read as قریبی), which, when he came to India, he changed for شاپور (also شافور). See also Tâhir Nasrâbâdî, fol. 137\*.

The same Taqî Auhâdî says that he at first met the poet in Qazwîn in the beginning of the reign of Shâh 'Abbâs I. and also once in Isfahân, when both of them engaged themselves in comparing the diwân of ثنائی مشہدی, probably a mistake for سنائی.

Shâpûr also came to India, and is said to have left Lahore for 'Irâq in A.H. 1003 = A.D. 1594. Taqî Auhâdî says that Shâpûr's age, when they met each other, was about twenty years and a few months. Taqî Kâshî, *ib.*, says that in A.H. 996 = A.D. 1587 Shâpûr was engaged in imitating the diwân of Figânî. The author of the Şuḥuf-i-Ibrâhîm says that Nâẓîm of Tabriz mentions in his Tadkîrah that in A.H. 1026 =



A.D. 1616 he collected *Shâpûr's* *diwân* with him in *Iṣfahân*. The poet also left an incomplete *Maṣnawî* on the lines of *Shîrîn* and *Farhâd*.

For notices on the poet's life and work see: *Taqî Auhadî*, fol. 372<sup>a</sup>; *Haft Iqlim*, fol. 298<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 210<sup>b</sup>; *Majma'-un-Nafâ'is*, vol. i., fol. 236<sup>b</sup>; *Ṣuhuf-i-Ibrâhîm*, fol. 482<sup>b</sup>. See also *Sprenger*, pp. 42 and 564; *Rieu*, p. 674, etc.

fol. 16<sup>b</sup>. *Gazals* in alphabetical order.

Beginning as in *Rieu*, *ib.*, and *Sprenger*, *ib.*:—

ز خط زایل نگردد جانفزای لعل جانانرا  
ز خاصیت نیندازد غباری آب حیوان را

The initial line of the *diwân* of *Faribî* (another *takhalluṣ* of *Shâpûr*), separately noticed in *Sprenger*, p. 408, is found in this copy on fol. 17<sup>b</sup>.

Three or four folios are missing from the end, and the MS. breaks off with the following line:—

مکن مشاپور بی رخسار او تکلیف کلزارم  
که گل در چشم من بی روی او خارست پنداری

Written in minute *Nasta'liq*, within gold and coloured borders, with a small frontispiece.

Not dated, apparently 18th century.

#### No. 290.

fol. 107; lines 9; size  $7\frac{1}{2} \times 5$ ;  $5\frac{1}{4} \times 3$ .

دیوان حبیب

### DÎWÂN-I-HABÎB.

The real name of the poet is unknown, except his poetical title, which he assumes in some places as *Ḥabîb* and in others as *Ḥubb*. Some of the *Tadkirahs* show several poets of the name of *Ḥabîbî*, though none of them give any account of their lives. 'Alî Ḥazîn makes mention of a contemporary poet named *Ḥabîb*, who, he says, was a native of 'Abbâs Âḥâd in *Iṣfahân*. But the verses quoted by the above biographer are not found in this copy of the *diwân*.

The Ġazals in this diwân are purely of Sûfic and religious character. The dates of chronogram ranges from A.H. 1013-1027 = A.D. 1604-1618.

In a note on fol. 107<sup>b</sup> the poet is called **خواجہ حبیب صاحب نوشہری**.

The diwân contains Ġazals in alphabetical order. Some Ġazals are in Arabic.

Beginning on fol. 1<sup>b</sup>:—

ای پاک حمد پاک تو پاک آز ادای ما  
عاجز زبان ما ز ادا هیچو رای ما

In the colophon, where the diwân is called *Diwân-i-Īubbi*, **دیوان حبیب**, it is said that this copy was written in the fourth year of Bahâdur *Shâh*'s reign by **شیخ عبد الواحد**.

# No. 291.

fol. 21; lines 9; size  $8\frac{1}{2} \times 5$ ;  $6 \times 3$ .

نان و حلوا

**NÂN-WA-HALWÂ;**

OR,

**"BREAD AND SWEETS."**

A poem on ascetic life by Bahâ-ud-Dîn 'Amulî. *Shaykh* Bahâ-ud-Dîn Muḥammad bin Sayyid Ḥusayn bin 'Abd-us-Samad al-Ḥârîṣî of Jabal-i-'Âmul, near Damascus, with the takhalluṣ Bahâ'î, **شیخ بہاء الدین محمد بن سید حسین بن عبد الصمد الحارثی العاملی** was born on the 19th *Dulhijjah*, A.H. 953 = 11th February, A.D. 1547 (see Brock, ii., p. 414). Bahâ-ud-Dîn's father, Sayyid Ḥusayn, an eminent *Shî'ah* divine, was at first the *Shaykh*-ul-Islâm in Ardabil and afterwards Mujtahid in Isfahân. In his early youth Bahâ-ud-Dîn went to Isfahân, where he flourished in the reign of *Shâh* 'Abbâs the Great (A.H. 996-1038 = A.D. 1587-1628), who entertained a high regard for this great scholar. At Isfahân Bahâ-ud-Dîn continued his study

under his father and other eminent scholars, such as عبد الله يزدي, ملا علي, and others. Being possessed of an extraordinary genius and having a tutor of such wide learning as his father, Bahâ-ud-Dîn within a short time made himself thoroughly acquainted with tradition and law. He also made himself master of physics, mathematics, and astronomy. For some time he was the *Shaykh-ul-Islâm*, which post he subsequently gave up and began to lead an ascetic life, wandering over distant countries and performing pilgrimages. Bahâ-ud-Dîn was one of the most distinguished scholars of his time and, like his father, was a great *Shi'ah* divine. His works on law are up to the present day considered as the most trustworthy authorities. The celebrated Taqi Majlisi (d. A.H. 1070 = A.D. 1659) was a pupil of Bahâ-ud-Dîn.

On the 4th of *Shawwâl*, A.H. 1030 = 22nd August, 1621, he became suddenly ill, and, after seven days' illness, died on Tuesday of the same month. Bahâ-ud-Dîn's contemporary historian, Mirzâ Iskandar Beg, in his *'Âlam Ârâ-i-'Abbâsî*, fol. 310<sup>b</sup>, says that Bahâ'i was working at the *Jâmi'* *'Abbâsî* to his last, and adds that, besides *Shâh 'Abbâs*, thousands of people attended the funeral procession of this great scholar. According to his wish Bahâ-ud-Dîn was buried at Mashhad. Two chronograms of Bahâ'i's death are quoted in the *'Âlam Ârâ* (*loc. cit.*). One composed by Mirzâ Abû Tâlib, the prime minister of *Shâh 'Abbâs*, which runs thus—

رفت چون شیخ ز دار فانی  
کشت ایوان جنانش ماوای  
دوستی جست ز من تاریخش  
گفتمش شیخ بهاء الدین وای

and the other—

افسوس ز مقتدای دوران

composed by Muḥammad Ṣâlih, nephew of the aforesaid Iskandar Beg. In one copy of Bahâ-ud-Dîn's *Jâmi'* *'Abbâsî* (Add. 23,578 of the British Museum), in a preface to the sixth bâb, A.H. 1031 (12th *Shawwâl*) is given as the date of his death. The date A.H. 1031 is also given in the MS. copy of the *Kashf-ul-Hujub*, fol. 2<sup>b</sup>. Besides being one of the distinguished 'Ulamâ of his age, Bahâ-ud-Dîn was a good poet, and has left many *Ġazals* and *Qasîdahs*, extracts from which are given in almost all the *tadkirahs*.

Out of the numerous works of this prolific writer on *Shi'ite* law, tradition, mathematics and astronomy, the following may be enumerated :—

I.

Miftāḥ-ul-Falāḥ, مفتاح الفلاح (wrongly spelt as مفتاح القلاع in Ethé, India Office Lib. Cat., No. 1517, and Ethé, Bodl. Lib. Cat., col. 230), consisting of a collection of prayers which was translated into Persian by Jamāl-ud-Dīn Muḥammad bin Ḥusayn Khwānsārī, جمال الدين محمد بن حسين خوانساري, who died in A.H. 1125 = A.D. 1713. See Rieu Suppl., pp. 4<sup>b</sup> and 254<sup>a</sup>.

II.

Arba'ūna Ḥadīṣ<sup>ah</sup>, اربعون حديثاً, or simply Arba'in, اربعين, composed in Ṣafar, 995 = January, 1587, in Iṣfahān. See Berl. 1527; Brit. Mus., 187.

III.

Risālah fi Tahrim-i-Dabā'iḥ-i-Ahl-il-Kitāb, رساله في تحريم ذبايح اهل الكتاب.

IV.

Risālah fi Waḥdat-il-Wajūd, رساله في وحدت الوجود.

V.

Jāmi' 'Abbāsi, جامع عبّاسي. The popular exposition of Muḥammadan civil and ecclesiastical laws according to the Shī'ah school, compiled at the request of Shāh 'Abbās the Great, revised and annotated by 'Izz-ud-Dīn Muḥammad bin Mīr Abul Ḥasan bin Muḥammad Ismā'il al-Ḥusaynī al-Mūsawī, عز الدين محمد بن مير ابو الحسن بن محمد اسمعيل الحسيني الموسوي. The first five bābs of this popular work were completed by Bahā-ud-Dīn, after whose death the remaining fifteen bābs were supplied by Nizām bin Ḥusayn of Sāwah, نظام بن حسين الساوحي.

See Rieu, p. 25; Ethé, Bodl. Lib. Cat., No. 1784; Ethé, India Office Lib. Cat., No. 2581; W. Pertsch, Berlin Cat., pp. 250, 251, etc., etc. Lithographed at Lucknow, 1264, and at Tabriz, 1277.

VI.

Tashriḥ-ul-Aflāk, تشریح الافلاك, on astronomy, with a Persian commentary under the title of Taqriḥ-ul-Adrāk, تقریح الادراك,

صدر الدين محمد بن صادق الحسيني  
by Ṣadr-ud-Dīn Muḥammad bin Ṣādiq al-Ḥusaynī, محمد بن صادق الحسيني.

Noticed in Loth, Arab. Cat., p. 298<sup>b</sup>; Arab. Cat. of the Brit. Mus., p. 244; and W. Pertsch, Berlin Cat., p. 76.

## VII.

Risālat-uṣ-Ṣafiḥah, رسالة الصفيحة. See Berlin Cat., 5801, and Brit. Mus., 1346.

## VIII.

Fawā'id-uṣ-Ṣamādiyah fi 'Ilm-il-'Arabiyah, فوايد الصمدية في علم العربية.

## IX.

Khulāṣat-ul-Ḥisāb, خلاصة الحساب, on arithmetic.

See Loth, Arab Cat., p. 220; Brit. Mus., p. 622; Cat. des MSS. et Xyl., p. 230; J. Aumer, p. 138; H. Kh., vol. iii., p. 168, etc.

A Persian paraphrase of this work, under the title Tarjumah-i-Khulāṣat ul-Ḥisāb, ترجمه خلاصة الحساب, is noticed in Ethé, India Office Lib. Cat., No. 2251. A part of another Persian paraphrase, entitled Fayḍ-ul-Wahhāb fi Sharḥ-i-Khulāṣat-il-Ḥisāb, فيض الوهاب في شرح خلاصة الحساب, made by Nizām-ud-Dīn Aḥmad bin Muḥammad 'Abd Ullah Ash-Shahīd, نظام الدين احمد بن محمد عبد الله الشهيد, is also noticed in the same Ethé, India Office Lib. Cat., No. 2252. For an abridged Persian translation of the work by Luṭf-Ullah Muhandis (astronomer), لطف الله مهندس بن استاد احمد معيار لاهوري, see Ethé, India Office Lib. Cat., No. 2253, and Rieu, p. 451.

There are several Arabic commentaries on the Khulāṣat-ul-Ḥisāb: the best known among them are: Isḥmat Ullāh's انوار خلاصة الحساب (A.H. 1086 = A.D. 1675), printed at Calcutta, 1829; Luṭf-Ullāh's, Hājī Ḥusayn Yazdī's, and Shams-ud-Dīn 'Alī Ḥusaynī Khalkhālī's. See Loth, Arab. Cat., p. 221. The Khulāṣat-ul-Ḥisāb has been edited, Arabic and Persian with commentary, Calcutta, 1812, and Constantinople, A.H. 1268. Arabic text with German translation by Nesselmann, Berlin, 1843. French translation by Aristide Marre in "Nouvelles annales de mathématiques par Terquem e Gerono," 1846, vol. v., p. 263; new edition, Rome, 1864.

## X.

Kashkūl, كشكول or كچكول, or the Beggar's Bowl. A large collection of Analecta in seven volumes, containing both Arabic and

Persian extracts. It has been printed in Tīhrān in 1266 and in Būlāq. It is described by Goldziher in the *Sitzungsberichte* of the Vienna Academy, part 78, and Loth, Arab. Cat., No. 834. See also *Mélanges Asiatiques*, vol. vi., p. 108.

## XI.

Risāla-i-Aṣṭarlāb, رسالة اصطربلاب, a treatise on the Astrolabe, noticed in Ethé, Bodl. Lib. Cat., No. 1508.

## XII.

Mashriq-ush-Shams, مشرق الشمس (called مشرق العين in the *Safinah* in Ethé, Bodl. Lib. Cat., col. 220). See Ṣuhuf-i-Ibrāhīm, fol. 115<sup>b</sup>.

See also G. Flügel, iii., p. 510, where to the works just enumerated are added العجل المتين, الزبدة في الأصول, التهذيب في النحو, العروة الوثقى, الصراط المستقيم.

A work entitled Bihār-ul-Anwār, بحار الانوار, by Bahā-ud-Dīn, is mentioned in W. Pertsch, Berlin Cat., p. 59.

Two Arabic letters to Mirzā Ibrāhīm by this author are also mentioned in *ib.*, p. 99.

Two Arabic riddles, one on قانون and the other on كافيہ are mentioned in Loth, Arabic Cat., p. 298.

Besides the Nān-wa-Ḥalwā, another mystical Maṣnawī called Shīr-wa-Shakar, شیر و شکر, "Milk and Sugar," is noticed in Rieu, ii., p. 831; W. Pertsch, Berlin Cat., p. 699; J. Aumer, p. 4, etc. It has been lithographed in Constantinople, A.H. 1282.

A work entitled Iṣnā-'Ashariyah, اثنا عشرية, by this author is mentioned in the MS. copy of the *Kashf-ul-Hujub*, fol. 2<sup>b</sup>.

For notices of Bahā-ud-Dīn's life and his works, see: Taqī Auḥadī, fol. 155<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 27<sup>a</sup>; 'Ālam Āiā-i-'Abbāsī, fol. 310; *Natā'ij-ul-Afkār*, p. 69; *Makhzan-ul-Garā'ib*, fol. 100; *Nishtar-i-'Ishq*, fol. 288; Ṣuhuf-i-Ibrāhīm, fol. 115<sup>a</sup>, etc., etc.

See also Sprenger, *Oude Cat.*, pp. 368 and 369; Rieu, i., pp. 25 and 26; *Cat. des MSS. et Xlyographes*, p. 238; Malcolm's *Hist. of Persia*, i., p. 558; Ethé, Bodl. Lib. Cat., Nos. 1508, etc.; Ethé, *India Office Lib. Cat.*, Nos. 1517-1520 and 2251-2253.

Copies of the Nān-wa-Ḥalwā are noticed in A. Sprenger, *Oude Cat.*, p. 368; W. Pertsch, *Turkish Cat.*, No. 3, 5; Berlin Cat., pp. 116, 1, 668 and 698, 18; J. Aumer, p. 4; Ethé, Bodl. Lib. Cat., Nos. 1085-1088; Nos. 1239, 29 and col. 768; Ethé, *India Office Lib. Cat.*, Nos. 1517-1520.

The Nân-wa-Ḥalwâ has been lithographed in Constantinople, 1268 and 1282.

The Maṣnawî is a sort of introduction to Maulânâ Rûmî's Maṣnawî. It is introduced by a short prose in Arabic which begins thus on fol. 1<sup>b</sup>:—

اما بعد حمد الله تعالى علي افضاله و الصلوة و السلام علي  
اشرف الخلائق

The poem itself begins thus on fol. 2<sup>a</sup>:—

أيها الله عن العهد القديم  
أيها الساهي عن النهج القويم

The Maṣnawî is also called *سوانح العجاز* on account of its having been composed in course of the author's pilgrimage. See *Majma'-ul-Fuṣahâ*, vol. ii., p. 9.

The present copy is written in a clear Nasta'liq, within gold-ruled borders, with a fairly decorated frontispiece.

Dated A.H. 1106.

### No. 292.

fol. 517; lines 17; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{4}$ .

ديوان طالب آملی

### DÎWÂN-I-ṬÂLIB-I-ÂMULÎ.

The lyrical poems of Muḥammad Ṭâlib of Âmul. Maulânâ Muḥammad Ṭâlib (also called Ṭâlibâ) of Âmul in Mâzandarân, مولانا محمد طالب الآملی, was a cousin of the celebrated Ḥakīm Rukn-ud-Dīn Mas'ūd Masiḥ, better known as Ḥakīm Ruknâ (d. A.H. 1066 = A.D. 1655) of Kâshân, who composed the following Qit'ah on Ṭâlib's death:—

فرزند عزیز طالب و خویشم رفت  
زین واقعه‌ها چه با دل ریشم رفت

من بودم و آن عزیز در عالم خاک  
خاکم بر سر که آن هم از پیشم رفت

Tālib came to India and attached himself at first to the service of Mirzā Ġāzi Beg Tarkhān (ruler of Sindh from A.H. 1015-1020 = A.D. 1606-1611), son of Mirzā Jāni Beg Tarkhān (A.H. 993-1008 = A.D. 1584-1599). Like his father, who adopted the poetical title of Ḥalīmī, Ġāzi Beg was an ardent admirer of poetry, and himself composed poems under the takhalluṣ of Waqārī (*vide* Blochmann's *Ā'in-i-Akbarī*, vol. i., pp. 362-364). Like other poets, such as Mullā Murshid, Wāṣilī, Mullā Asad and Faḡfūri, Tālib enjoyed the warm favours of Mirzā Ġāzi Beg. After the death of Ġāzi Beg, Tālib found another learned, benevolent, and more influential master in I'timād-ud-Daulah, Wazir of the emperor Jahāngir and father of Jahāngir's wife, the celebrated Nūr Jahān Begam. Tālib's attachment with these learned and influential personages soon acquired for him a vast reputation, and, having a patron like I'timād-ud-Daulah, the poet had no difficulty in obtaining access to the court of Jahāngir and in securing the warm favour of the emperor. Jahāngir, an ardent admirer of poetry, in which he himself was well versed, in recognition of Tālib's merit, honoured him, in the 14th year of his reign (A.H. 1028 = A.D. 1618), with the title of ملك الشعراء, or Poet Laureate. While referring to this, the emperor, in his Tuzuk, p. 286, speaks of the poet in the following commendatory words:—

درین تاریخ طالب آملی ب خطاب ملک الشعراء خلعت امتیاز  
پوشیده اصل او از آمل است یکچندی با اعتماد الدوله میبود چون  
رتبهٔ سخنش از همکنان در گذشت در ملک شعرائی پای تخت  
منتظم گشت —

So Tāhir Nasrābādī's statement that Tālib received the above title during the reign of Shāh Jahān is erroneous. See also Iqbāl Nāma-i-Jahāngirī, p. 308, where Tālib is mentioned among the poets of Jahāngir's reign and is designated there as ملك الشعراء.

In A.H. 1029 Tālib went to Fathpūr and, his mind becoming deranged, he died, according to the best authorities, in A.H. 1035 = A.D. 1625. Mullā Shaydā, a contemporary of Tālib, is said to have composed the following chronogram on the poet's death:—



داراي فلک از مردن طالب هان داد  
 امروز بناي نظم از پا افتاد  
 تاربخ وفاتش از خرد جستم گفت  
 حشرش بعلي اين اي طالب باد

The author of the *Ṣuḥuf-i-Ibrāhīm*, while remarking that Ṭālib was specially well versed in *Qaṣīdahs*, says that the poet composed a *و جهانگیر نامہ* consisting of five thousand verses *مشتمل پنج هزار بیت نظم کرده*.

Mr. Beale, in his *Miftāḥ-ut-Tawāriḥ*, p. 315, while noticing the life of Nūr Jahān Begam, incidentally mentions that when Ṭālib was once arrested or imprisoned by Jahāngir's order, the poet sent the following couplet to the Begam—

ز شرم آب شدم آب را شکستی نیست  
 بهیرتم که مرا آبروی از چه شکست

ینح بست و شکست and that the Begam thus replied to the poet. We cannot place much reliance on the above statement of Mr. Beale, since none of the reliable biographers of Ṭālib gives us to understand that Jahāngir was ever displeased with the poet. On the contrary, Jahāngir in his *Tuzuk* (*loc. cit.*) himself says that Ṭālib was the best of his contemporary poets, and that the emperor honoured him with the title of *ملك الشعراء*.

From some of his *Qit'ahs*, found in some copies of his *diwān*, it would appear that Ṭālib was a man of little ambition and a strict observer of the fashion he adopted. On one occasion, when Jahāngir offered the poet the post of *مهر دار* (Keeper of Seals), he refused in a very polite form, and sent a long *Qit'ah* (found on foll. 182<sup>a</sup>-183<sup>b</sup> of copy No. 295) to the emperor, in which the poet made very pleasing excuses:—

ز شاعر ثنا منجی آید نه خدمت  
 که بلبل نوا خوان بود نی شکاری . . .  
 چو مهر تو دارم چه حاجت بمهرم  
 مرا مهر داری به از مهر داری

On another occasion, when Jahângîr asked Tâlib to have a shave, the poet spontaneously extemporized a beautiful Qit'ah (found on fol. 179\* of copy No. 295) in the emperor's presence and thus avoided the shaving:—

مشر میکنم صاحباً ورثه من  
 چه سر بلکه گردن تراشیدمی . . . .  
 سر و ریش و ابرو بروت و مزه  
 برسم برهن تراشیدمی . . . .  
 هرانکو تراشید پیش از همه  
 از و پیشتر من تراشیدمی . . . .  
 چو من راهیم خارج از رسم نو  
 که مو وقت رفتن تراشیدمی  
 وگرنه بایمائی ابروی تو  
 سر از صفحه تن تراشیدمی

For notices on the poet's life and his works, see, besides the references given above: *Riyâd-ush-Shu'arâ*, fol. 240; *Atash Kadah*, p. 224; *Makhzan-ul-Garâ'ib*, fol. 496; *Khulâsat-ul-Afkâr*, fol. 101<sup>b</sup>; *Majma'-un-Nafâ'is*, vol. ii., fol. 287<sup>b</sup>; *Nishtar-i-'Ishq*, fol. 1077; *Yad-i-Bay'â*, fol. 136<sup>a</sup>; *Khazânah-i-'Âmirah*, fol. 224<sup>a</sup>; *Natâ'ij-ul-Afkâr*, p. 271; *Shuhuf-i-Ibrâhîm*, fol. 565<sup>b</sup>.

See also Sprenger, *Oude Cat.*, pp. 125 and 575; Rieu, ii., p. 679; J. Aumer, p. 38; Ouseley, *Biogr. Notices*, pp. 176-179; W. Pertsch, p. 23, and *Berlin Cat.*, p. 913; Ethé, *Bodl. Lib. Cat.*, Nos. 1090-1092; Ethé, *India Office Lib. Cat.*, Nos. 1524-1529; E. D. Ross and E. G. Browne, *Persian and Arabic MSS.*, India Office Lib., p. 152, etc., etc.

#### Contents of the dîwân:—

This copy consists of Ġazals, arranged in alphabetical order, and Rubâ'is only.

fol. 1<sup>b</sup>. Beginning of the Ġazals:—

ما را کشد چو موی تو بخت بلند ما  
 هر موی تازیانه شود بر سمند ما

fol. 462<sup>a</sup>. Rubâ'is.

Beginning:—

یارب بکرم چاشنی تحقّی  
زین باغ تصویرم کل تصدیقی

Written in a fair Nasta'liq, within gold and coloured borders, with a double-page ordinary 'unwân.

Dated 17th Muḥarram, A.H. 1155.

### No. 293.

fol. 313; lines 12; size 11 × 7; 5 $\frac{3}{4}$  × 3.

The same.

Another copy of Tâlib Âmulî's diwân containing Ġazals, arranged in alphabetical order, and Rubâ'is.

fol. 1<sup>b</sup>. Ġazals.

Beginning:—

بایما نکته می منجد نمیدانم زبانش را  
خدایا فیض الهامی که دریابم بیانش را

fol. 232<sup>a</sup>. Rubâ'is.

Beginning as in the preceding copy:—

یارب بکرم چاشنی تحقّی الخ

On comparing with the preceding copy it will be seen that the arrangement of the Rubâ'is in both the copies is identical, and that some twenty Rubâ'is at the end are wanting in the present copy. The last line, with which the MS. breaks off, is the following second line of the first couplet of a Rubâ'î:—

چشمی در موج اشک تا مزگان خرق

Written in a good Nasta'liq, within gold borders.

The original folios are placed in new margins.  
No date, apparently 17th century.

No. 294.

fol. 175; lines 12; size  $11 \times 7$ ;  $5\frac{3}{4} \times 3$ .

The same.

Another copy of Ṭālib's diwān, containing Qaṣīdahs, Qit'ahs, Tarkib-bands and Maṣnawīs.

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

چون کج نهم بفرق خرد افسر بیان  
از مدح شه اتاقه زنم بر سر زبان

fol. 112<sup>b</sup>. Qit'ahs.

Beginning:—

ایا مستوده صفاتی که از گل وصف  
کلاه گوشه اندیشه گلشن است مرا

fol. 141<sup>b</sup>. Tarkib-bands.

Beginning:—

ای رویتو رنگ روی بستان  
وی عکس لب تو سایه جان

fol. 169<sup>a</sup>. Maṣnawīs.

Beginning:—

شنیدم روزی از طرز اشنائی  
حروس نکته را برقع کشائی

It should be observed here that the preceding copy is only the last portion of the present MŠ., and is somehow or other bound separately. The contents of both the copies, when taken together, will very nearly make a complete copy of Ṭālib's diwān, like the one mentioned in Ethé,

India Office Lib. Cat., No. 1524. The Maṣnawī on the hunting excursion of Jahāngīr, noticed in Rieu, iii., p. 1001, and beginning with the line—

بیا ای سپهر پلنگینه پوش  
هزبرانه به نشین و بکشای گوش

is not found in the collection of Ṭālib's works in this Library.

Written in the same handwriting as the preceding copy, and the original folios likewise are placed in new margins.

### No. 295.

fol. 209; lines 15; size  $8\frac{1}{2} \times 5$ ;  $7 \times 3$ .

The same.

Another copy of Ṭālib's diwān, containing Qaṣīdahs, Qit'ahs, Tarkib-bands.

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning as in most copies:—

چون کج نهم بفرق خرد افسر بیان الخ

fol. 145<sup>b</sup>. Qit'ahs.

Beginning:—

ای کریمی که محسنات ترا  
نتوانم نمود انشا من

fol. 187<sup>b</sup>. Tarkib-bands.

Beginning as in the preceding copy:—

ای روی تو رنگ روی بستان الخ

The Ġazals and the Maṣnawīs are wanting in this copy.

Written in a fair Nasta'liq, within gold borders.

Not dated, apparently 18th century.

## No. 296.

foll. 175; lines 17; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{4}$ .

قصاید طالب آملي

## QASĀ'ID-I-TĀLIB-I-ĀMULÎ.

This copy contains the Qasīdahs of Tālib without any alphabetical order.

Beginning:—

زدم خوش در جواني بر بساط معصيت پائي  
کنون در بزم طاعت نيست چون من مجلس آرائي

Written in a fair Nasta'liq, within gold and coloured-ruled borders.  
Not dated, apparently 18th century.

## No. 297.

foll. 99; lines 17; size  $11\frac{3}{4} \times 6\frac{3}{4}$ ;  $8\frac{1}{4} \times 4$ .

پدماوت

## PADMĀWAT.

A poem on the lines of Faydī's Nal Daman, describing the love story of Ratan Sen and Padam, also known as Rat Padam, founded on the older Hindi story of the same title, which was composed in Bhākā by Malik Muḥammad Jā'isī in A.H. 947 = A.D. 1540 for Shīr Shāh (see Garcin de Tassy, *Litterature Hindouie*, vol. ii., p. 97), and rendered into Persian verses by Mullā 'Abd ush-Shakūr, also called, according to a colophon of a Bodl. Lib. Copy, No. 1125, Shaykh Shukr Ullah. Mullā 'Abd ush-Shakūr, who styled himself Bazmī, was the son of Shaykh Munawwar. He was born in A.H. 1001 = A.D. 1592 and, according to good evidence, was an inhabitant of Karaj or Karj in Gujarāt. But in Sprenger, *Oude Cat.*, p. 376, we find that, after staying for some time at Shīrāz, Bazmī came out to Gujarāt during the reign of Jahāngir. In his twenty-seventh year, A.H. 1028 = A.D. 1619, Bazmī

composed the Padmāwat, consisting of three thousand and fourteen verses, and dedicated it to the emperor Jahāngir, as appears from the following verses quoted in Sprenger, Oude Cat., *ib.*:—

در سال هزار بیست و هشت  
این ملک خیال منتظم گشت  
شد با صد هزار چارده در  
این درج ز موج طبع من پر

Bazmi died at Agra in A.H. 1073 = A.D. 1662, leaving a *diwān* and the present poem.

For references, see Rieu, iii., p. 1036; Sprenger, Oude Cat., p. 376; Ethé, Bodl. Lib. Cat., No. 1125; Ethé, Ind. Office Lib. Cat., No. 1582.

Beginning of the poem as in Ethé, Ind. Office Lib. Cat., *ib.*:—

ای نام تو نقش لوح جانها  
در مانده بوصف اوزبانها

The poem has been edited in Lucknow, 1844 and 1865. A Hindūstānī translation of the same by Īyā ud-Dīn 'Ibrat of Delhi, completed by Ġulām 'Alī Mashhādī 'Ishrat, appeared in Lucknow, 1858; and a version in a dialect, half Bhākā and half Hindūstānī, by 'Abd ul-Jalīl Balgrāmī, is mentioned in Rieu, *loc. cit.* A Pushtū translation by Ibrāhīm has been noticed in Z. D. M. G., vol. xvi., p. 789.

Other Persian versions are:—(1) by Ḥusayn of Ġaznah, mentioned in W. Pertsch, Berlin Cat., p. 911; (2) by Mīr 'Askarī 'Āqil Khān Rāzī (*d.* A.H. 1108 = A.D. 1696); and (3) by Ḥusām ud-Dīn, who composed the Maṣnawī styled *حسین و عشق* in A.H. 1071 = A.D. 1660 and dedicated to 'Ālamgīr.

This splendid copy, containing a very fine specimen of Indian illustrations, was written only seven years after the author's death, as will appear from the date given in the colophon:—

تمام شد نسخهٔ پد و ماوت تضيف مولاناى مولا بزى بتاريخ  
بيست و نهم ماه ربيع الثاني سنه ۱۰۸۰ هجرى بخط اقل خلق  
الله . . .

The first two folios are beautifully illuminated, and the copy is written in a good Nasta'liq.

## No. 298.

fol. 144; lines 15; size  $6\frac{1}{2} \times 3\frac{1}{2}$ ;  $4\frac{3}{4} \times 2\frac{1}{4}$ .

مشنوي شفايي

## THREE MAṢNAWĪS BY SHĪFĀ'Ī.

Hakīm Sharaf-ud-Din Hasan Shifā'ī, son of Hakīm Mullā Iṣfahānī, was a renowned physician in his day. He flourished during the reign of Shāh 'Abbās the Great (A.H. 1052 = A.D. 1642), to whose court he was attached. He was also for some time in the employ of Mīr Ġiyāṣ-ud-Din Maṣṣūr of Shīrāz. Tāqī Aḥadī, fol. 380<sup>b</sup>, mentions in his work that he cultivated the society of Shifā'ī for some time and had many literary discussions with him. He praises him (Shifā'ī) highly, and says that he composed poems with him which exceeded more than about one hundred and fifty in number. The number of poems that Shifā'ī composed singly was forty or fifty thousand, out of which he sent twenty thousand and twenty poems to India with three Maṣṣawīs. His Maṣṣawīs are all the outcome of his natural feelings. He was a past-master in all branches of poetry; though his Maṣṣawīs and Qaṣīdahs may not come up to his odes, the style of which has a special beauty of its own, still they are excellent in their own way. He took the lyrics of Bābā Fīḡānī for his model.

He died in the year A.H. 1037, the 15th of Ramaḍān (A.D. 1628, 9th May).

For notices see Majma'-un-Nafā'is, fol. 193<sup>a</sup>; Sprenger, Oude Lib. Cat., p. 570; Rieu, ii., p. 822; Bodl. Lib. Cat., p. 341; Riṣāḍ-ush-Shu'arā, fol. 277<sup>a</sup>; Ātash Kadah, p. 183; Khulāṣat ul-Afkār, fol. 889<sup>b</sup>; Nishtar-i-Ishq, fol. 952; Yad-i-Bayḍā, fol. 117<sup>b</sup>; Ethé, India Office Cat., No. 1532.

Contents:—

## I.

fol. 1<sup>a</sup>.

مهر و محبت

OR,

“LOVE AND AFFECTION.”

Beginning:—

الهي از سر عاشق نوازي  
دلي ده كاردان عشقبازي



This Maṣnawī was composed in A.H. 1021 = A.D. 1621, as would appear from the following chronogram:—

سخن را میکشودم پرده از چهر  
که ناگه رو نمود این نسخه مهر  
نهان فکر باطل کندم از بین  
که هم این نسخه مهراست تاریخ

## II.

fol. 42<sup>b</sup>.

Beginning:—

نمکدان حقیقت  
ای بشهد سخن ملاحیت مای  
بنمکدان طرز راه نمای

## III.

fol. 114<sup>b</sup>.

قصه عراقین

A Maṣnawī in imitation of Khāqānī's *Tuḥfat ul-'Irāqayn*. The title of the poem is given on fol. 113<sup>b</sup>.

Beginning:—

ای درد تو تحفه عراقین  
وی زهر تو شکر مذاقین

Written in a good minute Nasta'liq, within gold-coloured borders.  
Not dated, apparently 12th century A.H.

## No. 299.

fol. 116; lines (central col.) 15, (margl. col.) 25;  
size  $9\frac{1}{4} \times 6$ ;  $7\frac{3}{4} \times 4\frac{1}{4}$ .

دیوان شفا'ئی

Diwān of Shifā'ī, consisting of Gazals, Qaṣīdahs and Rubā'is without any order.

Beginning:—

یا جاعل المبادي یا علة العلل

fol. 113<sup>a</sup> (margin). Rubā'is.

Beginning:—

دوزخ نفس مرا جبین میبوسد  
 اخگر لب آه آتشین میبوسد  
 زان پیش که صرصر کند آتشبازی  
 می آید و پیش من زمین میبوسد

Written in a clear Nasta'liq, within gold-ruled borders.  
 Not dated, apparently 18th century.

### No. 300.

fol. 213; lines 17; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $6 \times 3$ .

The same.

Another copy of Shifā'i's diwān, containing Ġazals and Rubā'is.  
 fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

تا عشق رفته روز ازل بر زبان ما  
 نازد بحرف عشق زبان در دهان ما

fol. 207<sup>b</sup>. Rubā'is.

Beginning:—

هرچند کریم است خدای غفار

Written in a fair Nasta'liq.  
 Dated A.H. 1254.

## No. 301.

fol. 53; lines 13-15; size,  $7\frac{1}{4} \times 4\frac{1}{4}$ ;  $5 \times 3$ .

دیوان محمد صوفي

## DÎWÂN-I-MUḤAMMAD ṢŪFÎ.

The biographers record several poets of the name of محمد صوفي, Muḥammad Ṣūfî, and confound them with one another. The author of the *Ṣuḥuf-i-Ibrâhîm*, fol. 498<sup>a</sup>-499<sup>a</sup>, notices not less than six different poets with the name of Muḥammad Ṣūfî, under the letter ص; e.g., -صوفي مازندراني-صوفي شیرازی-صوفي کرمانی-صوفي اردستانی-صوفي آملي and صوفي همداني. The author of the *Âtash Kadah* mentions one صوفي اصفهانی; while in some *tadkirahs* we also find one صوفي کشمیری. But the fact that most of the verses quoted by the biographers under the life of each of the above poets are common, and are also found in the present copy of the *dîwân*, leads us to a reasonable conclusion that there are only two or three poets bearing the name محمد صوفي. The present Muḥammad Ṣūfî, author of this *dîwân*, who is generally confused with others, was originally a native of Mâzandarân, and to this the poet himself refers thus on fol. 11<sup>a</sup>—

مرا گجرات ازان گشت است مسکن  
که از مازندرانم یادگار است

but as he travelled over almost the whole of Persia and also came to India, the biographers wrongly conclude that there were five or six poets of the same name belonging to different places. The author of the *Majma'-un-Nafâ'is* wrongly calls this poet a native of *Shirâz*, and still expresses his inability to decide whether محمد صوفي شیرازی and محمد صوفي کرمانی are different or identical.

We can, however, rely upon the statement of the poet's contemporary biographer, Taqî Auḥadî, who notices only two poets of the name of Muḥammad Ṣūfî, namely, مولانا محمد صوفي استرآبادی and مولانا محمد صوفي مازندرانی, and takes great precaution in distinguishing the one from the other. As this learned biographer places

both the poets under the letter **م**, we come to the conclusion that this Muḥammad Ṣūfī, like the other, adopted the poetical title of **محمّد**, Muhammad, and not Ṣūfī, as wrongly asserted by almost all the biographers. Moreover, in the *diwān* we find the poet always adopting the *takhalluṣ* **محمّد**. He was a great traveller and a distinguished follower of Ṣūfism. He travelled to India during the reign of the emperor Akbar, and settled in Gujarāt, from where he performed several pilgrimages to Mecca and, according to some, spent his last days in Kashmīr. He made a selection of about 50,000 verses (according to some 60,000) from the *diwāns* of the earliest poets in A.H. 1010 = A.D. 1601, to which he gave the title of **بستانه**, *Butkhānah* (see *Ethé*, *Bodl. Lib. Cat.*, No. 366). It was subsequently amplified by 'Abd-ul-Latīf 'Abd Ullah-al-'Abbāsī in A.H. 1021 = A.D. 1612, who added a preface and biographical notices of the poet and called it **خلاصه احوال الشعرا**. The author of the *Majma'-un-Nafā'is* says that the *tadkirah* of Taqī Aḥādī consists of selections from the above work of Muḥammad Ṣūfī. His **نامہ ساقی**, *Sāqī Nāmāh*, comprising fol. 43<sup>b</sup>-53<sup>a</sup> of this copy, which he composed in A.H. 1000 = A.D. 1591 is very popular. Taqī Aḥādī states that while he was composing his well-known *tadkirah*, between A.H. 1022-1024 = A.D. 1613-1615, Muḥammad Ṣūfī was residing at Gujarāt, where he (Aḥādī) repeatedly visited the poet. Here Muḥammad Ṣūfī made friendship with the celebrated Mullā Nazīrī of Nishāpūr, with whom he very often held poetical discourses. An unpleasantness, however, arose between the two and Muḥammad Ṣūfī broke off relations with Nazīrī, and did not even visit Nazīrī in his last illness; he, however, joined his funeral procession, which took place in A.H. 1022 = A.D. 1613. Besides being well known for his *Butkhānah* and the *Sāqī Nāmāh*, Muḥammad Ṣūfī enjoys a fairly wide reputation as a good *Rubā'ī* writer.

We do not find any reliable date of the poet's demise. In Bland, *Journal Roy. As. Soc., Lond.*, ix., p. 165, we are told that he was still living in Gujarāt in A.H. 1038 = A.D. 1628; while the authors of the *Nishtar-i-'Ishq*, *Makhzan-ul-Garā'ib*, and a few others, give us to understand that while Jahāngir summoned the poet from Kashmīr, he died at Sirhind on his way to the imperial court in A.H. 1035 = A.D. 1625, and they give the following chronogram in support:—

مجردانه یکی شد بحق محمد صوفی

This date of the poet's death is also given in the *Riyāḍ-ush-Shu'arā*. Notices on the poet's life will be found in Taqī Aḥādī, fol. 701<sup>b</sup>; *Haft Iqlim*, fol. 309<sup>b</sup>; *Mir'āt-ul-'Ālam*, fol. 446<sup>b</sup>; *Riyāḍ-ush-Shu'arā*,

fol. 384<sup>b</sup>; *Tadkirah-i-Tāhir Naṣrābādī*, fol. 183<sup>a</sup>; *Âtash Kadah*, p. 243; *Yad-i-Bayḍā*, fol. 209<sup>a</sup>; *Majma'-un-Nafā'is*, vol. i., fol. 274<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 811; *Nishtar-i-Ishq*, fol. 1579; *Ṣuḥuf-i-Ibrāhīm*, fol. 498<sup>b</sup>.

See also *Ethé*, *Bodl. Lib. Cat.*, No. 366; *Sprenger, Oude Cat.*, pp. 33, 88, 386 and 499; *Bland, Journ. Roy. As. Soc., Lond.*, ix., p. 165; *Blochmann's Â'in-i-Akbari*, vol. i., p. 590.

Contents of the diwān :—

fol. 1<sup>b</sup>. Qaṣīdahs without any alphabetical order.

Beginning as in *Sprenger, Oude Cat.*, p. 499 :—

آه ازین آسمان آتشبار  
داد ازین روزگار مردم خوار

fol. 13<sup>a</sup>. Ġazals, arranged in alphabetical order.

Beginning :—

هوس در سر شود آتش مرا اندر دل شبها  
نفس در سینه چون خنجر شود هنگام یاربها

The initial Ġazal quoted in *Sprenger*, p. 500, is the second in this copy.

fol. 34<sup>b</sup>. Rubā'is.

Beginning :—

روزي که نخست دیدم آن مست آنجا  
افتاده دل شکسته از دست آنجا  
جائي افکند دست عشقم آنجا  
کافتاده فلک بھاک راهست آنجا

fol. 43<sup>b</sup>. The famous *ساقی نامه*, *Sâqī Nâmah*.

\* Beginning as in *Sprenger, Oude Cat.*, p. 386 :—

الا اي دل مانده از کار و بار  
به مستي و ديوانگي سر برار

According to the following concluding verse the poet composed the *Sâqī Nâmah* in A.H. 1000 = A.D. 1572 :—

که نظم این گوهر آبدار (sic)  
ز تاریخ هجرت شد مستي هزار

Written in a fair Nasta'liq, within gold and coloured-ruled borders.  
Not dated, apparently 18th century.

No. 302.

foll. 191; lines 14; size  $8\frac{3}{4} \times 5$ ;  $6 \times 3$ .

فلک البروج

FALAK-UL-BURÛJ.

A poem in imitation of Nizâmî's Haft Paykar, in the same metre and subject.

By Rûh-ul-Amîn.

Beginning with a preface:—

بروج معلقہ اثنی عشر کہ بر ہفت این نیلین حصار ازو یکی ہزار  
کردیدہ الخ

Rûh-ul-Amîn was the poetical title of Mîr Muḥammad Amîn of Shahristân in Isfahân, میر محمد امین شہرستانی المخلص بہ روح الامین. His elder brother, Mîr Jalâl-ud-Dîn Ḥusayn, who was succeeded by his cousin Mirzâ Raḍî (d. A.H. 1026 = A.D. 1616), held a very influential position under Shâh 'Abbâs I. Muḥammad Amîn came to the Deccan in A.H. 1013 or in A.H. 1010 = A.D. 1601 (see Rien, p. 675), and entered the service of Muḥammad Qulî Quṭb Shâh of Golconda (A.H. 988-1020 = A.D. 1580-1611). He gained the highest favour of the king, and was very soon honoured with the title of Mîr Jumlah. Amîn, however, left the court, in a little distress, during the time of Sulṭân Muḥammad Quṭb Shâh (A.H. 1020-1083) and went to seek favour in the court of 'Âdil Shâh of Bijâpûr, but being disappointed he left India and entered the court of Shâh 'Abbâs. Having failed to gain any high position under Shâh 'Abbâs, Amîn sent a petition to Jahângîr praying for his admission in the emperor's court. On receiving the emperor's order Amîn fled from the court of Shâh 'Abbâs, and entered the Moghal emperor's service in A.H. 1027 = A.D. 1617. He held several high positions under this emperor, and continued to enjoy still more favours from Shâh Jahân, till he fell a victim on the 10th of Rabi' II., A.H. 1047.

= A.D. 1637. See *Ma'aşir-ul-Umarâ*, vol. ii., p. 300. See also *Şuhuf-i-Ibrâhîm*, fol. 345<sup>b</sup>; Rieu, ii., p. 675.

In the preface the poet, after praising God, deals in length with the praise of his patron Sultân Muḥammad Qulî Quṭb Shâh, for whom he wrote the present poem. On fol. 4<sup>b</sup> the title of the work is given thus  
این کتاب مستطاب بفلک البروج موسوم گشت  
Another title  
آمدن آسمان هشتم appears in the epilogue, fol. 182<sup>b</sup>:—

شد چو این کاخ سر بلند تمام  
کردمش آسمان هشتم نام

This is the fourth poem of the poet's intended *Khamsah*. The first three being:—(1) On the loves of Parwîz; (2) a poem entitled *Maṭmaḥ*; and (3) the *Laylâ Majnûn*. See Rieu, pp. 675 and 676, where a copy of the poet's *Laylâ Majnûn*, and the present poem (the fourth poem of the *Khamsah*) under the title *آسمان هشتم*, and also a copy of his *diwân* entitled *گلستان ناز*, are mentioned.

The date of composition, A.H. 1021 = A.D. 1612, is given on fol. 190<sup>b</sup>.

گشت يك بست چون فزون بهزار  
شد مكمل چو چرخ این گلزار

*Cf.* the line quoted in Rieu, *loc. cit.*, bearing the same date but in a different reading.

On fol. 187<sup>b</sup> the poet says that while composing this poem he suddenly lost his patron Sultân Muḥammad Qulî Quṭb Shâh, and that he then dedicated it to Sultân Muḥammad Quṭb Shâh, the successor of Muḥammad Qulî Quṭb Shâh.

#### Contents:—

fol. 1<sup>b</sup>–10<sup>a</sup>. Preface.

fol. 10<sup>b</sup>–11<sup>a</sup>. Blank.

fol. 11<sup>b</sup>–83<sup>b</sup>. Introduction.

Beginning:—

ای روان افرین کردون ساز  
وی غنی از شریک و از انباز

After praising God and the prophet, the poet lavishes numerous panegyrics on Sultân Muḥammad Qulî Quṭb Shâh. The last part of the introduction deals with some valuable admonitions which the poet addresses to his son.

Beginning of the story on fol. 83<sup>b</sup>:—

بزم آرای این فسانه خوش  
عود شادی نهاد در آتش

fol. 182<sup>a</sup>–191. خاتمه, or the epilogue.

Beginning:—

شد مسخر مرا چو ملک سخن  
کرد اقبال روی خویش بمن

Written in a clear Nasta'liq, within gold and coloured borders, with an ordinary frontispiece in the beginning.

Not dated, apparently 17th century.

### No. 303.

fol. 310; lines 19; size 10½ × 5; 7½ × 3¼.

دیوان اسیر

### DÎWÂN-I-ASÎR.

Mirzâ Jalâl Asîr, son of Mirzâ Mu'min, of Işfahân, مرزا جلال اسیر, belonged to a noble Sayyid family of Shahristân. The author of the Şuhuf-i-Ibrâhim gives us to understand that during the reign of Shâh Şafi (A.H. 1038–1052 = A.D. 1628–1642) the poet was put to prison for some time, and that he therefore adopted the poetical title of اسیر (prisoner); but this seems to be erroneous, since we know that Asîr as a poet enjoyed the warm favours from Shâh 'Abbâs I. (A.H. 996–1038 = A.D. 1587–1628), who gave him one of his daughters in marriage. The authors of the Majma'-un-Nafâ'is, Nishîr-i-Ishq, and a few others, assert that Asîr was a pupil of Mirzâ Faşîhî of Herat (see No. 305). Asîr was in the habit of drinking, and died young from his excesses. Some biographers pass disparaging remarks on the style and sense of Asîr's poems, and the author of the Riyâd-ush-Shu'arâ, in the course of his notice of the life of Mir Najât of Işfahân, bitterly condemns the low tone and the vulgar jokes in Asîr's poems as well as in those of Zulâlî and Shaukat of Bukhhârâ.



The author of the *Hamishah Bahâr*, however, attempts to excuse and defend Asir by saying that as the poet composed his poems in the state of intoxication and never revised them, his style is weak and the chain of his thoughts is unconnected. Asir never came to India, but, according to the author of the said *Hamishah Bahâr*, it would appear that (برادر رضاعي) a foster brother of the poet came to India.

There are some conflicting statements regarding the date of Asir's death.

The authors of the *Hamishah Bahâr* (*Oude Cat.*, p. 117) and the *Mir'ât-ul-Âlam* fix the poet's death in A.H. 1040 = A.D. 1630; but this is inconsistent with the fact that some chronograms on the events of A.H. 1044 and 1045 (A.D. 1634 and 1635) are found in the poet's *diwân* (see foll. 297<sup>b</sup>, 298<sup>a</sup> and 298<sup>b</sup>).

The author of the *Shuhuf-i-Ibrâhim* stands alone in asserting that Asir died in A.H. 1069 = A.D. 1658 at the age of forty. Now, if we admit this assertion, we have to come to a very unsatisfactory conclusion, that Asir was only a boy of nine years old at the time of *Shâh 'Abbâs's* death in A.H. 1038 = A.D. 1628, who, as we know for certain, was an intimate friend of Asir and married one of his daughters to the poet. We, therefore, accept the date A.H. 1049 = A.D. 1639 of the poet's death given by *Sirâj* (*Oude Cat.*, p. 149) and by the authors of the *Khulâsat-ul-Afkâr* and *Natâ'ij-ul-Afkâr*.

For notices on the poet's life and his work see: *Tadkirah-i-Tâhir Nasrâbâdî*, fol. 54<sup>b</sup>; *Majma'-un-Nafâ'is*, vol. i., fol. 18<sup>b</sup>; *Mir'ât-ul-Âlam*, fol. 436<sup>a</sup>; *Yad-i-Baydâ*, fol. 18<sup>a</sup>; *Hamishah Bahâr*, fol. 3<sup>b</sup>; *Tadkirah-i-Husayni*, fol. 29<sup>b</sup>; *Khulâsat-ul-Afkâr*, fol. 20<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 39<sup>a</sup>; *Makhzan-ul-Garâ'ib*, fol. 68<sup>a</sup>; *Natâ'ij-ul-Afkâr*; *Mir'ât-ul-Khayâl*, p. 106; *Âtash Kadah*, p. 229; *Nishtar-i-Ishq*, fol. 65<sup>b</sup>.

See also Sprenger, *Oude Cat.*, pp. 149, 342 and 343; *Rieu*, ii., p. 681; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1096-1100; *Ethé*, *India Office Lib. Cat.*, Nos. 1541-1551, etc.

#### Contents of the *diwân* :—

fol. 1<sup>b</sup>. *Qasidahs* in praise of the *Imâms*, *Shâh Safi*, and others, without any alphabetical order.

Beginning :—

ای دانه تسبیح خیالت دل دانا  
سر حلقهٔ مستان رخت دیدۀ بینا

fol. 45<sup>a</sup>. *Qit'ahs*.

Beginning :—

خسروا نکتهٔ ز من بشنو  
تا تو باشی ز علم برخوردار

fol. 46<sup>b</sup>. Tarkīb-bands.

Beginning:—

خاك راه تو نو بهار چمن  
نقش پاي تو يادگار چمن

fol. 48<sup>a</sup>. Maṣnawīs.

Beginning of the first as in Ethé, India Office Lib. Cat., No. 1541:—

بود شبی در صف ارباب هوش  
کوش دلم روزه کشای سروس

The Maṣnawīs are followed by three Tarkīb-bands.

fol. 56<sup>b</sup>. Gazals in alphabetical order.

Beginning:—

ای گلشن از بهار خیال تو سینها  
برگ گل از طراوت رویت سفینها

fol. 301<sup>a</sup>. Mukhammasât.

Beginning:—

گر پسندند بتان دیدۀ حیرانی را  
ورز آئینه کشایند گلستانی را  
بی محبت چه کنم قالب بیجانی را  
ساز آباد خدایا دل ویرانی را  
یا مده مهر بتان هیچ مسلمانی را

This *Khamsah* is on a *Gazal* of *Khvajah Aṣafi*, the son of *Muqīm-ud-Dīn Nī'mat Ullah*, who was the *Wazīr* of *Sultān Abū Sa'īd*. *Aṣafi* was a pupil of the celebrated *Jāmi* and a friend of *Mir 'Alī Shīr*. He died in A.H. 923 = A.D. 1517. A copy of his *diwān* is noticed in *Ethé*, *Bodl. Lib. Cat.*, No. 990.

fol. 303<sup>a</sup>. Rubā'īs.

Beginning:—

غم کرده ریاض جان مه و سال مرا  
آئینه ندارد دل خوشحال مرا  
صیاد ز بسکه دومتّم میدارد  
بسته است در آغوش قفس بال مرا

The last Rubá'ī runs thus :—

خورشید کله گوشه دستار کسی  
گلشن چمن سایه دیوار کسی  
دل موخته گرمی بازار کسی  
آئینه در خانه دیوار کسی

There are altogether ninety-three Rubá'īs in this copy.

Scribe غلام محمد جلانوری.

In the colophon we are told that the transcription was completed at Lahore on Friday, A.H. 1047, during the reign of 'Alamgir; but we know for certain that no 'Alamgir ruled in India in the year 1047.

fol. 1<sup>b</sup>, 10<sup>b</sup>, 223<sup>a</sup>–238<sup>b</sup> and 309<sup>a</sup>–310<sup>a</sup> are supplied in a later hand.

Written in a fair Nasta'liq, within coloured borders.

### No. 304.

fol. 388; lines 15; size 9 × 5; 7¼ × 3½.

The same.

Another copy of Asir's diwān.

fol. 1<sup>b</sup>. Ġazals partially arranged in alphabetical order.

Beginning as in the preceding copy :—

ای گلشن از بهار خیال تو سینها الخ

The Ġazals and the Qaṣīdahs are intermixed in this copy.

fol. 289<sup>b</sup>. Tarkīb-bands.

Beginning as in the preceding copy :—

خاک راه تو نوبهار چمن الخ

fol. 297<sup>b</sup>. Qit'ahs.

Beginning :—

جوهر تیغ فتح شاه صفی الخ

The Qit'ahs are followed by a few Qaṣīdahs and Ġazals.

fol. 305<sup>b</sup>. Maṣnawīs.

Beginning:—

مرشد جم مرتبه غفران پناه  
خسرو دریا دل خلد انتباه

fol. 316<sup>a</sup>. Tarjī'bands, not found in the preceding copy.

Beginning:—

پیمانه گل است و شیشه بلبل  
ماقیست چمن چمن تغافل

The burden runs thus:—

داد از تو و از مروت تو  
دیوانه شدم برخصت تو

The Tarjī'bands are followed by a Qit'ah, after which run some Gazals ending in the letters م to ي.

On fol. 318<sup>a</sup> we find the following note:—

بتاریخ روز پنجشنبه نوزدهم شهر شوال ۱۰۹۸  
شاهجهان آباد مسوده نموده شد

fol. 385<sup>a</sup>. Rubā'is.

Beginning as above:—

غم کرده ریاض جان مه وصال مرا الخ

This copy contains thirty-eight Rubā'is in all.

The colophon says that this copy was transcribed on the 12<sup>th</sup> Muharram, A.H. 1099, at Shāhjahānābād.

Scribe محمد ربیع مشهدی.

Written in ordinary Nasta'liq, within gold and coloured borders. with a faded frontispiece.

## No. 305.

fol. 121; lines 17; size  $9\frac{1}{2} \times 4\frac{3}{4}$ ;  $7 \times 3$ .

ديوان فصیحی

## DÎWÂN-I-FASÎHÎ.

Mirzâ Faṣîhî, مرزا فصیحی هروی, was a native of Herat; but, as he was descended from the celebrated devotee Khwājah Abū Ismā'il 'Abd Ullah Anṣārī al-Harawī, خواجه ابو اسمعیل عبد الله انصاری, (who was born in A.H. 396 = A.D. 1005 and died A.H. 481 = A.H. 1088, and is the author of several well-known works, *e.g.*, *Manâzil-us-Sâ'irîn*, منازل السائرین, *Ṭabaqât-us-Şûfiyah*, طبقات الصوفیه, *Zād-ul-Ârifîn*, زاد العارفين, etc.) he is also known as Faṣîhî Anṣārī, فصیحی انصاری. He was a contemporary of the distinguished poet Ḥakīm Sharaf-ud-Dīn Ḥasan Shifā'ī of Isfahān, who was the chief physician of Shāh 'Abbās the Great, and who died on the 5th of Ramaḍān, A.H. 1037 = 9th May, A.D. 1628. The poets Nāẓim Harawī, d. A.H. 1081 = A.D. 1670 (who was the favourite court poet of 'Abbās Qulī Khān Shāmlū, the Beglerbeg of Herat, and composed a *Yūsuf Zalkhā*, يوسف و زليخا, in imitation of Firdausī in A.H. 1072 = A.D. 1661), Mirzâ Jalāl Asīr, d. A.H. 1049 = A.D. 1639 (a drunkard and a great friend of Shāh 'Abbās), and Darwīsh Wālīh (see below) were the pupils of Mirzâ Faṣîhî. Auḡi Naṭanzī, Malik Mashriqī, and Faṣîhî were the favourite companions of Mir Ḥasan Beg Shāmlū, governor of Khurāsān, who succeeded to the post of his father Ḥusayn Khān, A.H. 1027 = A.D. 1617, and died in A.H. 1050 = A.D. 1640, towards the end of Shāh Ṣafī's reign (A.H. 1038-1052 = A.D. 1628-1642).

This Ḥasan Shāmlū, an ardent admirer of poetry, was himself a poet, and has left, according to Tāhīr Naṣrābādī and the author of the *Âlam Ârâ*, a *diwân* of about three thousand lines. While enjoying the learned society of Ḥasan Beg, Faṣîhî generally held poetical discourses with Ḥakīm Shifā'ī, which at last ended in a quarrel between these two poets. Arzū, in his *Majma'un-Nafā'is*, states that Faṣîhî had great longings to visit India and made several attempts to come to the court of the then Mughal emperor, but Ḥasan Beg Shāmlū, who considered Faṣîhî's company a source of literary pleasure, seriously objected

to such a separation, and that the poet, thus disappointed, sent at last a copy of his diwân to Âgrah. Mirzâ Iskandar Beg, in his 'Âlam Ârâ, says that in A.H. 1031 = A.D. 1621 Shâh 'Abbâs the Great (while in Herat), on hearing the wide reputation of Faṣîḥî, summoned the poet to his court and enlisted him among the court poets. This king, a great patron of learning, entertained high regard for Faṣîḥî and rewarded him in various ways. The author of the Âtash Kadah remarks that Faṣîḥî, besides being a poet of great celebrity, was a good calligrapher particularly well-versed in writing the Shikastah hand. Ṭâhir Naṣrâbâdî says that Faṣîḥî has left about six thousand verses. According to Sirâj (Oude Cat., p. 151) Faṣîḥî died in A.H. 1046 = A.D. 1636; but the chronogram,

بگو فصیحی آزاده موی جنت شد

composed by Faṣîḥî's pupil Wâlih, found in his diwân, fol. 67<sup>a</sup> (noticed somewhere below), expresses the date of the poet's death in A.H. 1049 = A.D. 1639, and this date of course is more reliable.

For notices on his life see: 'Âlam Ârâ-i-'Abbâsî, fol. 321<sup>b</sup>; Ṭâhir Naṣrâbâdî's taḍkirah, fol. 143<sup>b</sup>; Majma'un-Nafâ'is, vol. ii., fol. 357<sup>b</sup>; Khulâṣat-ul-Afkâr, fol. 146<sup>b</sup>; Âtash Kadah, p. 204; Makhzan-ul-Garâ'ib, fol. 625; Yad-i-Bayḍâ, fol. 175<sup>b</sup>; Nishtar-i-'Ishq, fol. 1328, etc.

See also Sprenger, Oude Cat., pp. 91, 113, 127, 151.

Copies of his diwân are noticed in Sprenger, Oude Cat., p. 390, and Ethé, India Office Lib. Cat., No. 1537.

The following note on a fly-leaf at the beginning of the copy No. 306, says that the diwân of Faṣîḥî has been printed in Muẓaffarpûr (Chashmah-i-Nûr Press)—

دیوان فصیحی بمطبع چشمه نور مقام مظفرپور طبع شد

Contents of the diwân :—

fol. 1<sup>b</sup>. Qaṣidahs.

Beginning as in Ethé, India Office Lib. Cat., No. 1537 :—

هین که صبا بر فکند پرده ز رخسار یار  
وز دل شب جلوه کرد صبح پسین آشکار

fol. 34<sup>b</sup>. Tarkib-bands.

Beginning as in Ethé, Ind. Office Lib. Cat. :—

هرچند که من شعله افسرده غبارم  
در خرمن خود سوخته از باد بهارم

fol. 49<sup>b</sup>. Tarjībānds.

Beginning:—

ساقیا می ده که در جوشست خون نو بهار  
تا بخون خویشتن سوزیم یکدم شعله وار

The burden runs thus:—

زیب اورنگ خرامان خان عالیشان حسین  
ای بنامت زنده نام میرزا سلطان حسین

fol. 51<sup>b</sup>. Qit'āhs.

Beginning:—

دی نو بهار صبح درون آمد از درم  
بستم شگفته روی تر از صبح نو بهار

fol. 66<sup>a</sup>. Ġazals arranged in alphabetical order.

Beginning:—

بردیم باز بر سر نظاره دیده را  
کردیم رام دیده نگاه رمیده را

fol. 108<sup>b</sup>. Rubā'is.

Beginning:—

هرگز لبم آشنای یارب نشود  
کز نومیدی جهان لبالب نشود  
هرگز نکشم از سر حسرت آهی  
کز سوز دلم زمانه در تپ نشود

The last Rubā'ī runs thus:—

ای غم که مسافر جهان پیمائی  
ای تازه بهار چمن رعنائی  
گر حال فصیحی ز تو پرسند بگویی  
در صحبت خلق مرو از تنهائی

There are altogether one hundred and sixty Rubâ'is in this copy.  
Written in a good Nasta'liq.  
Not dated, apparently 18th century.

## No. 306.

fol. 15; lines (central column) 14; (marginal column) 32;  
size  $9\frac{1}{2} \times 7\frac{1}{2}$ ;  $5\frac{1}{4} \times 4\frac{1}{4}$ .

The same.

A smaller copy of Faṣṣih's dīwān containing only Ġazals, in alphabetical order, and a few Rubâ'is.

fol. 1<sup>b</sup>. Ġazals.

Beginning:—

خدایا روزی مطلب پرستان ساز جنت را  
که دوزخ جنت است آتش پرستان محبت را

For the different readings of this verse see: Sprenger, Oude Cat., p. 390, and Ethé, India Office Lib. Cat., No. 1537.

fol. 14<sup>b</sup>. Rubâ'is.

Beginning (on the margin):—

هرگز چشم بروی او را نشود  
کز موج نگاه دیده دریا نشود  
همچون مژده زیاده در دیده خلد  
کز نیم نگه صرف تماشا نشود

The following well-known Rubâ'i of the poet runs thus on the margin of fol. 15<sup>b</sup>:—

ای روی ترا ترجمه در دین مصحف  
وز خال و خط یافته تزئین مصحف  
یک نقطه سهو در همه روی تو نیست  
گویا بخط مصنف است این مصحف



The MS. ends with the following Rubâ'i:—

راه در دوست آشکارا مسپار  
نا محرم پا بود درین ره رفتار  
یا پای چنان نه که نماند نقشی  
یا نقش قدم با قدم خود بردار

This copy contains nineteen Rubâ'is in all.

Written in a fair Nasta'liq.

Dated Shā'bān, A.H. 1148.

fol. 1<sup>b</sup> bears the signature of Sir Gore Ouseley.

### No. 307.

fol. 30; lines 13; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

The same.

Another copy of Faṣīḥi's diwān identically agreeing with the preceding copy.

Written in ordinary Nasta'liq.

Dated 22nd Ṣafar, 1276.

Scribe وحید الدین بن احمد

### No. 308.

fol. 330; lines (centre col.) 17; (margl. col.) 28;  
size  $9\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

کلیات قدسی

### KULLIYÂT-I-QUDSÎ.

Hâjî Muḥammad Jân (and not Muḥammad Khân as found in Ethé, Bodl. Lib. Cat., col. 365, No. 2067) Qudsî, حاجي محمد جان قدسي, was born at Mashhad. He took the poetical title Qudsî

from the holy shrine of his native place, Mashhad. In his youth he performed a pilgrimage to Mecca and then came to India, according to the author of the *Yad-i-Baydâ*, in A.H. 1041 = A.D. 1631, where he found a very benevolent patron in 'Abd Ullah Khân Firûz Jang, who came to India towards the end of Akbar's reign, was raised to the rank of 6000 by Jahângir, and died in Shâh Jahân's reign, A.H. 1054 = A.D. 1644. 'Abd Ullah Khân, as a token of appreciation of the poet's meritorious attainments, handsomely rewarded him and afterwards introduced him to the court of Shâh Jahân, according to the author of the *Khazânah-i-Âmirah*, in Rabi' II., A.H. 1042 = A.D. 1632. The emperor was highly pleased with Qudsi, and liberally rewarded him on various occasions. The author of the *Khazânah-i-Âmirah* narrates that in A.H. 1042 = A.D. 1632 Qudsi, when he first interviewed Shâh Jahân, addressed a Qasidah to the emperor and received a handsome reward, and that on the 16th of Shawwâl, A.H. 1045 = A.D. 1635, the poet was again rewarded for a poem composed on the occasion of جشن نوروز, and that in the middle of Rabi' I., A.H. 1094 = A.D. 1639, he received one hundred *muhurs* for a single verse in praise of the emperor, and that, in the beginning of A.H. 1054 = A.D. 1644, when the poet composed a Qasidah on the occasion of the king's daughter Jahânârâ's escape from a burning fire he was handsomely rewarded with gold and a *Khil'at*.

Qudsi enjoyed a reputation in no way inferior to that of his contemporary Talib-i-Kalim, who entered the court of Shâh Jahân only a short time before Qudsi, and was honoured by the emperor with the title of ملك الشعرا. The fact that Qudsi and Kalim, both enjoying almost equal reputation, lived at the same time in the court of Shâh Jahân has led several biographers, e.g., the authors of the *Riyâd-ush-Shu'arâ*, *Majma'un-Nafâ'is*, *Nishtar-i-Ishq*, etc., who are followed by Dr. Ethé in his *Bodl. Lib. Cat.*, No. 1102, to come to a false conclusion that Qudsi received the above title of ملك الشعرا from Shâh Jahân. Muhammad Sâlih, in his well-known work *'Amal-i-Sâlih* (vol. ii., fol. 738\*), which he completed in A.H. 1070 = A.D. 1659, distinctly tells us that although Qudsi was entitled to rise to the dignity of ملك الشعرا, he was forestalled by Talib-i-Kalim, who was honoured with the above title before Qudsi's arrival, and maintained it without any change till the last:—

ا بر طالب متخلص به کلیم . . . چون گفتارش هوش فریب  
و دلاویز طبعش معنی رس و فیض آمیز بود بخطاب ملک الشعرا  
امتیاز یافت — اگرچه استحقاق این منصب جلیل القدر حاجی  
محمد جان قدسی داشت اما ازین رو که پیش از رسیدن حاجی

او باین خطاب سرفرازی یافته بود تا دم آخر برو بکال ماند و  
تغیری بدان راه نیافت

Tāhir Naṣrābādī commits a further chronological error in asserting that both Tālib-i-Āmulī (*d.* A.H. 1035 = A.D. 1625) and Qudsi lived at the same time in the court of Shāh Jahān, and that Qudsi occupied a higher position than Tālib in the imperial court. A perusal of the biographical accounts of these two poets would at once reveal that Qudsi entered the court of Shāh Jahān several years after the death of Tālib-i-Āmulī.

The statement of the author of the Makḥzan-ul-Garā'ib that Qudsi was a pupil of Tālib-i-Kalim is not supported by any other biographer and seems to be quite unfounded. Qudsi is admitted on all hands to be specially skilful in Qaṣīdahs and Maṣnawīs. According to best authorities he died in A.H. 1056 = A.D. 1646, either in Lahore, as is mentioned by the author of the Khazānah-i-Āmirah, or in Kashmīr, where, according to some, the poet spent the last days of his life.

Tāhir Naṣrābādī states that Qudsi left two sons, and that his remains were transferred to Mashhad.

The author of the Khulāṣat-ul-Afkār, however, gives the date of the poet's death in A.H. 1055 = A.D. 1645; but the first date is confirmed by the following chronogram composed by a contemporary poet of Qudsi:—

دور از ان بلبل قدمی چمنم زندان شد

Dr. Ethé, in his India Office Lib. Cat., No. 1552, under a serious misconception, accuses the author of the Mir'at-ul-Khayāl of having given the date of Qudsi's death after A.H. 1069 = A.D. 1658. The learned doctor has failed to see that the date A.H. 1069 is meant for the death of Shāh Jahān and not for that of Qudsi, which is said in a few lines to have taken place in A.H. 1055 = A.D. 1645:—

... و بخطاب ملک الشعرائی که مهین پایه صاحب سخنان  
است سر افرازی یافت و در مدحت سرای سرآمد مخنوران عهد  
گشته فی شهر سنه الف و خمس و خمسين بمقر اصلي مستانس  
گردید الخ

As regards the date of Shāh Jahān's death the author refers thus:—

اکثري از ثقات برانند که در تیموریه هیچ بادشاهی جامع این  
همه صفات مستحسن بظهور نیامده می و یکسال و چند ماه بعین

کامرانی گذرانیده فی شهر سنه الف و تسع و ستین در قلعه  
اکبر آباد چنانچه مشهور است منزوی گردید و پس از چند سال  
بدار الخلد انتقال فرمود الخ

For notices on Qudsi's life and works see: Ṭāhīr Naṣrābādī, fol. 129<sup>a</sup>; Majma'-un-Nafā'is, vol. ii., fol. 387<sup>a</sup>; Natā'ij-ul-Afkār, p. 345; Mir'āt-i-Āftāb Numā; Khulāṣat-ul-Afkār, fol. 147<sup>a</sup>; Riyāḍ-ush-Shu'arā, fol. 334<sup>b</sup>; Makhzan-ul-Garā'ib, fol. 678; Ātash Kadah, p. 131; Yad-i-Bayḍā, fol. 186<sup>a</sup>; Khazānah-i-Āmirah, fol. 285<sup>b</sup>; Mir'āt-ul-Khayāl, p. 135; Nishtar-i-'Ishq, fol. 120, etc.

See also Rieu, ii., p. 684, and iii., p. 1001; W. Pertsch, Berlin Cat., pp. 917 and 918; Sprenger, Oude Cat., pp. 90, 128, 151 and 536; Ethé, Bodl. Lib. Cat., Nos. 1102-1111; Ethé, India Office Lib. Cat., Nos. 1552-1557, etc., etc.

#### Contents :—

The prose preface by Jalāl-ud-Dīn Muḥammad Ṭabāṭabā'ī of Isfahān (who came to India in A.H. 1044 = A.D. 1634 and became a court chronicler of Shāh Jahān) finished in Āgrah the 11th of Rabī' I., A.H. 1048 = July 23, A.D. 1638, and noticed in Ethé, India Office Lib. Cat., No. 1552, is not found in any copy of Qudsi's works in this library.

#### I.

fol. 1<sup>b</sup>. Zafar Nāmah-i-Shāh Jahānī, ظفر نامہ شاہجہانی, also called Zafar Nāmah-i-Shāh Jahān Pādishāh, ظفر نامہ شاہجہان پادشاہ, a Maṣnawī relating to the exploits of Shāh Jahān.

Beginning :—

بصد خدائی زبانم کشود  
کہ شد منحصر در وجودش وجود

According to the authors of the Riyāḍ-ush-Shu'arā, Makhzan-ul-Garā'ib, Khulāṣat-ul-Afkār and others, Qudsi left this Maṣnawī incomplete and it was subsequently finished by Ṭālib-i-Kalīm, but see Rieu, ii., p. 686. It is divided under the following headings :—

fol. 6<sup>a</sup>.

تولد شاہجہان

fol. 7<sup>a</sup>.

حلیہ شاہجہان

fol. 9<sup>b</sup>

نسب نامه شاهجهان

fol. 23<sup>a</sup>.

مکتب نشستن شاهجهان

fol. 24<sup>b</sup>.

شیر کشتن شاهجهان

fol. 27<sup>b</sup>.

مرخص شدن شاهجهان بچنگ رانا

fol. 33<sup>a</sup>.

تولد بیگم صاحب ; تولد دارا شکوه

fol. 33<sup>b</sup>.تولد شاه شجاع ; فرستادن جهانگیر شاهجهانرا بهم  
دکنfol. 38<sup>a</sup>.

رفتن شاهجهان بر مر گجرات

fol. 40<sup>a</sup>.

فتح کانکره

fol. 42<sup>a</sup>.

تولد اورنگ زیب

fol. 42<sup>b</sup>.

توبه کردن شاهجهان از شراب

fol. 44<sup>a</sup>.

متوجه شدن شاهجهان بجانب دکن

fol. 46<sup>a</sup>.

جنگ داراب با یاقوت خان دکنی

fol. 47<sup>a</sup>.

فتح خاندیس و برار

fol. 54<sup>b</sup>.

تولد مراد بخش

fol. 55<sup>a</sup>.

وفات جهانگیر

fol. 58<sup>b</sup>.

کشته شدن شاهزاد ها

fol. 59<sup>a</sup>.

جلوس شاهجهان بر تخت سلطنت

fol. 63<sup>b</sup>.

آمدن بادشاه توران بر سر کابل

fol. 72<sup>a</sup>.

ایلچی فرستادن بجانب ایران

fol. 75<sup>b</sup>.

فتح قلعه قندهارک

fol. 77<sup>a</sup>.

مردن ممتاز محل

fol. 78<sup>b</sup>.

تعریف مقبره ممتاز محل

fol. 79<sup>a</sup>.

فرستادن آصفهانرا بتسخیر دکن

fol. 80<sup>a</sup>.

فتح بندر هوگلی

fol. 82<sup>b</sup>.

دامادی دارا شکوه و سلطان شجاع

fol. 85<sup>b</sup>.

رخصت صفدر خان بایران و نقل نامه که بشاه  
صفي نوشته

fol. 88<sup>a</sup>.

جنگ اورنگ زیب با فیل

fol. 95<sup>a</sup>.

گرفتن قلعه دولت آباد

fol. 104<sup>a</sup>.

فرستادن سلطان شجاع را بدکن

fol. 104<sup>b</sup>.

آغاز داستان سال یازدهم

(Beginning as in Rieu, ii., p. 685<sup>a</sup>, Art. viii., Ethé,  
Bodl. Lib. Cat., No. 1106, and Ethé, India Office  
Lib. Cat., No. 1553, Art. 2.)

fol. 105<sup>b</sup>.

فتح آشام بسرداری اسلام خان

fol. 110<sup>a</sup>.

تعریف باغ مرهند

fol. 111<sup>a</sup>.

رفتن بادشاه بسیر کشمیر

fol. 113<sup>a</sup>.

باغی شدن چهار سنگه بندیده

fol. 117<sup>b</sup>.

تتمه جنگ چهار سنگه بندیده

fol. 120<sup>a</sup>.

توجه رایات نصرت آیات بجانب دکن و پیشکش  
فرستادن عادل شاه و قطب شاه

fol. 122<sup>b</sup>.

مراجعت بادشاه از دکن بسوی اکبر آباد

fol. 125<sup>b</sup>.

نامه بادشاه بعلمیردانخان

This section ends on fol. 127<sup>a</sup> with the following line :—

کتایی که باشد چنین جلد آن  
بود در خور ذکر شاه جهان

fol. 127<sup>b</sup>–128<sup>a</sup> blank.

## II.

Another Maṣnawī in a different metre. This section contains poems  
in praise of Shāh Jahān, gardens of Kashmīr and some edifices of Shāh  
Jahān's time.

fol. 128<sup>b</sup>. Beginning of the first poem as in Ethé, Bodl. Lib. Cat., No. 1104, and Ethé, India Office Lib. Cat., No. 1552, Art. 4:—

بنام پادشاه پادشاهان  
 سر افرازي ده صاحب کلاهان  
 خداوندي که زیب کن فکان داد  
 جهان را زینت از شاه جهان داد

This poem, without any title here, is evidently in praise of Shāh Jahān and not in praise of Kashmīr (تعریف کشمیر دلپذیر), as wrongly designated in the aforesaid two catalogues by Dr. Ethé. The second, on fol. 129<sup>a</sup>, is مناجات; and the third, fol. 130<sup>a</sup>, is in praise of Kashmīr, and begins thus:—

خوشا کشمیر و خاک پاک کشمیر  
 که سر بر زد بهشت از خاک کشمیر

The subsequent poems are in praise of:—

fol. 133<sup>b</sup>.

باغ فرح بخش

fol. 134<sup>b</sup>.

باغ فیض بخش

fol. 135<sup>a</sup>.

باغ نشاط

fol. 135<sup>b</sup>.

باغ جهان آرا

fol. 136<sup>a</sup>.

باغ صادق آباد; باغ نسیم; باغ الهی; نور باغ

باغ تالاب صفاپور; باغ بحرآرا etc., etc.

The poem in praise of the throne of Shāh Jahān begins thus on fol. 142<sup>b</sup>:—

زهی فرخنده تخت بادشاهی  
 که شد سامان بتائید الهی



Dr. Ethé, in his India Office Lib. Cat., No. 1552, Art. 4, wrongly asserts that the chronogram—

### سریر پادشاه بزم آرای

with which this poem ends, expresses the date (A.H. 1044 = A.D. 1634) of completion of the Maṣnawī entitled *در تعریف کشمیر*.

The opening line of this poem, quoted above, as well as the following concluding lines, which include the said chronogram besides one more, will at once suggest that it exclusively refers to the throne of *Shāh Jahān* and not to the completion of any Maṣnawī:—

سعادت در سر این تخت از آنست  
 که جای ثانی صاحبقرانست  
 شاهنشاه حقیقی و مجازی  
 شهاب الدین محمد شاه غازی  
 بترتیبش فلک را کرد الهام  
 فلک در پنج سالش داد اتمام  
 چو تار یخش زبان پرسید از دل  
 بگفت اورنگ شاهنشاه عادل  
 بود تاریخ این تخت فلک مای  
 سریر پادشاه بزم آرای

Both the chronograms, viz., *اورنگ شاهنشاه عادل* and *سریر پادشاه بزم آرای*, express the date A.H. 1044 of the completion of *Shāh Jahān's* throne, which the poet says was completed in course of five years. This is followed by a poem in praise of *خوابگاه*, or the sleeping chamber of *Shāh Jahān*. The last poem under this section on fol. 143<sup>b</sup> is on human frailty, and begins thus:—

مسلمانان فغان زین ناتوانی  
 که دارد در کمانم زندگانی

- Compare from Ethé, Bodl. Lib. Cat., No. 1107, where it appears as a separate poem.

See also Ethé, India Office Lib. Cat., No. 1552, Art. 5.  
fol. 146<sup>a</sup>. Blank.

## III.

fol. 146<sup>b</sup>. Another Maṣnawî.

Beginning as in Ethé, Bodl. Lib. Cat., Nos. 1102, Art. 3, and 1107,  
Art. 3; Ethé, India Office Lib. Cat., No. 1552, Art. 6:—

زنده دلي بهر تماشاى هند  
رفت ز کشمير باقصاي هند

fol. 151<sup>a</sup>. Blank.

## IV.

fol. 151<sup>b</sup>. Another Maṣnawî.

Beginning as in Ethé, India Office Lib. Cat., No. 1552, Art. 3:—

بنام خدائي كه روز نخست  
به پيمانه ام كرد پيمان درست

This section consists of nearly sixty poems on various subjects, each  
of which is indicated by a heading.

fol. 191<sup>b</sup>–192<sup>a</sup>. Blank.

## V.

fol. 192<sup>b</sup>. Qaṣīdahs, arranged in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1552:—

من آن نيم كه كنم مر كشي ز تيغ جفا  
چو شمع زنده مر خويش ديده ام در پا

The Qaṣīdahs are in praise of Shāh Jahān, Shāh 'Abbās, the Imāms,  
and others.

fol. 258<sup>a</sup>. Tarkīb-bands.

Beginning as in Ethé, India Office Lib. Cat. (*ibid.*):—

اي دل چه شوي شاد كه ايام بهار است

fol. 275<sup>b</sup>. Tarjī'bands.

The first is on the death of the poet's son, and begins thus:—

در غريبي دل و جان روز و شيم نوحه سراست  
مولس جان و دلم تا بوطن در چه بلاست

The burden runs thus :—

بهر فرزند من آنکس که دمی بوده غمین  
داغ فرزند نه بیند چه دعا بهتر ازین

fol. 282<sup>a</sup>. Qit'ahs, relating to several contemporary events each of which is dated by a chronogram.

Beginning of the first Qit'ah :—

تمام کرد بیازی بهشت آبادی  
فضا بامر خداوند لطف بار خدا

fol. 286<sup>b</sup>–287<sup>a</sup>. Blank.

## VI.

fol. 287<sup>b</sup>. Ġazals in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1555 :—

زود به کردم من بیصبر داغ خویش را  
اول شب میکشد مفلس چراغ خویش را

fol. 323<sup>b</sup>. Rubā'is.

Beginning :—

تنها نه دلم بدیده تر نازد  
هر عضو من بعضو دیگر نازد  
دل روی بدیده دارد و دیده باشک  
درویا بصدف صدف بگوهر نازد

There are altogether one hundred and fifty Rubā'is in this copy.

Written in a clear Nasta'liq, within coloured borders.

Not dated, apparently 18th century.

## No. 309.

fol. 296 ; lines 15 ; size  $9\frac{1}{2} \times 5\frac{1}{2}$  ;  $6 \times 3\frac{1}{4}$ .

The same.

Another copy of Qudsi's Kulliyât.

## Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning as above:—

من آن نیم که کنم سرکشی ز تیغ جفا الخ

fol. 101<sup>b</sup>. Tarkīb-bands.

Beginning as above:—

ای دل چه شوی شاد که ایام بهار است الخ

fol. 105<sup>b</sup>. Tarjī'bands.

Beginning:—

ای کرده کرشمه را کمندی  
بر هر نکست ز ناز بندی

The burden runs thus:—

بنشینم و سر کشم سوی جیب  
تا صبر دري کشاید از غیب

The above Tarjī'band is found on fol. 279<sup>b</sup> in the preceding copy.fol. 112<sup>b</sup>. Another series of Tarkīb-bands.

Beginning:—

سنگ زیر سر ز سر گردانیم سنگ آسیاست  
کس نمیداند که روزی من کجا روزی کجاست

fol. 142<sup>b</sup>. Ġazals in alphabetical order.Beginning as in *Ethé*, India Office Lib. Cat., No. 1552:—

داده عشقم بادۀ نابی که میسوزد مرا  
خورده‌ام از جام خضر آبی که میسوزد مرا

fol. 181<sup>b</sup>. Rubā'is.

Beginning:—

مردان همه برك ترك عالم سازند  
کي تخت قباد و مسند جم سازند  
بر چرخ ستاره گرد دارند چه باک  
آئینه زنان نگین حاتم سازند

fol. 196<sup>b</sup>. Maṣnawī. This section contains some confused series of detached Maṣnawīs relating to some events of Shāh Jahān's reign. These Maṣnawīs form a portion of the ظفر نامہ شاہجہانی already noticed under the preceding No., where the subjects are arranged in a more systematic order.

The first Maṣnawī begins thus:—

در اثنای هر عهد از روزگار  
کند اقتضا لطف پروردگار

This Maṣnawī is found on fol. 59<sup>a</sup> of the preceding copy under the heading جلوس شاهجهان بر تخت سلطنت.

fol. 164<sup>b</sup>. Another Maṣnawī identical with the one on fol. 143<sup>a</sup> of the preceding copy.

Beginning:—

مسلمانان فغان زین ناتوانی الخ

fol. 268<sup>a</sup>. Another Maṣnawī.

Beginning:—

ای ز هوس گشته چنین تیره روز  
آتشی از عشق ز دل بر فروز

This poem belongs to Section III. in the preceding copy.

fol. 275<sup>a</sup>. Another Maṣnawī.

Beginning:—

بنام پادشاه پادشاهان الخ

These poems belong to Section II. in the preceding copy, most of which are in praise of the gardens of Kashmir.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

## No. 310.

fol. 155; lines 25; size  $11\frac{1}{4} \times 6$ ;  $9\frac{1}{4} \times 4$ .

دیوان قدسی

## DÎWÂN-I-QUDSÎ.

The lyrical poems of Qudsî, containing:—

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

ای غبار مقدمت زیب لوائی جبرئیل  
وز شرف نعل براقیت فرق مای جبرئیل

The Qaṣīdahs are arranged in alphabetical order except the first one.

fol. 63<sup>a</sup>. Tarkīb-bands.

Beginning:—

ای بخونم ز خط نوشته سچل الخ

fol. 66<sup>a</sup>. Tarjī‘bands.

Beginning:—

ای کرده کرشمه را کمندی الخ

fol. 71<sup>b</sup>. Another series of Tarkīb-bands.

Beginning:—

سنگ زیر مرز مر گردانیم سنگ آمیاست الخ

fol. 91<sup>b</sup>. Ġazals, partially in alphabetical order.

Beginning:—

زود به کردم من بیصبر داغ خویش را الخ

fol. 129<sup>b</sup>. Rubā‘is.

Beginning:—

دنیا مطلوب طالب دین نشود  
شیدای آن شیفته این نشود  
بار دل عارف نشود جلوه دهر  
آئینه ز عکس کوه سنگین نشود

This copy contains about three hundred and eighty Rubā'is in all. Written in a good Nasta'liq, within coloured borders, with a frontispiece.

Not dated, apparently 18th century.

### No. 311.

fol. 293; lines 17; size  $10 \times 6$ ;  $7\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان سلیم

### DÎWÂN-I-SALÎM.

Muḥammad Qulī, with the poetical title Salīm, محمد قلی سلیم, was a native of Tībrān. The author of the *Yad-i-Bayḍā* calls the poet a *Turushtī* of the Turkish tribe. Like Mullā Ṣubḥī, Salīm was for some time attached to Mirzā 'Abd Ullāh, governor of Lāhijān, and subsequently came to India during the reign of Shāh Jahān. Here he found a good patron in Islām Khān, a distinguished noble of the emperor's court. Salīm's biographers relate that when the poet tried to get access to the imperial court with a Maṣnawī in praise of Kashmīr, his contemporary Kalīm, who was then a favourite poet of the imperial throne, maliciously brought to the notice of the emperor that the Maṣnawī brought by Salīm for the perusal of the emperor was originally composed by him in praise of Lāhijān, and that subsequently he changed the heading of the Maṣnawī into در تعریف کشمیر "in praise of Kashmīr." This made a very bad impression on the mind of the emperor, and the poet could not succeed in securing the royal favour.

According to overwhelming authorities, *e.g.*, *Mir'āt-i-Āftāb Numā*; *Khulāṣat-ul-Afkār*, fol. 86<sup>b</sup>; *Hamishah Bahār* (Sprenger, *Oude Cat.*, p. 123); *Natā'ij-ul-Afkār*, p. 212; and several others, Salīm died in Kashmīr in A.H. 1057 = A.D. 1647, a date expressed by the chronogram رضوان quoted in the *Hamishah Bahar*, *loc. cit.*, and *Ṣuḥuf-i-Ibrāhīm*. The author of the *Riyāḍ-ush-Shu'arā*, however, tells us that Salīm was buried in Burhānpūr.

For notices on the poet's life see: *Mir'āt-i-Āftāb Numā*; *Tāhīr Naṣrābādī*, fol. 130<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 220<sup>a</sup>; *Ṣuḥuf-i-Ibrāhīm*, fol. 394<sup>b</sup>; *Nishtar-i-Ishq*, fol. 830; *Riyāḍ-ush-Shu'arā*,

fol. 186<sup>b</sup>; *Yad-i-Baydā*, fol. 99<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 86<sup>b</sup>; *Natā'ij-ul-Afkār*, p. 212, etc.

Contents of the diwān :—

I.

fol. 1<sup>b</sup>. قضا و قدر. "Fate and Destiny."

Beginning :—

شنیدم روزی از خونابه نوشی  
چو گل از پاره تن خرقه پوشی  
نه فکر زندگی او را نه مرگی  
چو سرو آزاده با شاخ و برگ  
در معنی بگوش خود کشیده  
شده همچون عصای خود جریده

See Rieu, ii., p. 796<sup>b</sup>; Ethé, Bodl. Lib. Cat., Nos. 1113, 1114 and 1241, 47; Ethé, India Office Lib. Cat., No. 1558; Sprenger, *Oude Cat.*, p. 556; W. Pertsch, *Berlin Cat.*, pp. 31, 67, 68, 668 and 697; J. Aumer, p. 4.

The headings of all the *Maṣnawīs* are omitted in this copy.

On fol. 10<sup>a</sup> begins another *Maṣnawī* in praise of *Kashmir* and its mountain :—

سخن هر جا ز صنع کردگار است  
گواه پای برجا کوهسار است  
خصوصاً کوه گردون قدر کشمیر  
که تیغش میزند بر ابر شمشیر

*Cf.* Ethé, India Office Lib. Cat., No. 1558, where the heading of the *Maṣnawī* is wrongly styled as *بهار*. See Ethé, Bodl. Lib. Cat., col. 767.

On fol. 21<sup>b</sup>. A *Maṣnawī* in praise of Spring.

Beginning :—

بیا بلبل که ایام بهار است  
گلستان خوشتر از آغوش یار است  
صفه آرا شد چمن از بیل و شمشاد  
علمدار سپاهش سرو آزاد



See Ethé, India Office Lib. Cat. (*loc. cit.*), where the two headings *در تعریف بهار* and *در تعریف کشمیر* are confounded with each other.

fol. 32<sup>b</sup>. Another Maṣnawī.

Beginning:—

نبینم خوش زمین و آسمان را  
بصیر آرد خدا کار جهان را

The line—

شنیدم حیلہ پردازي ز احشام

quoted by Ethé, India Office Lib. Cat. (*loc. cit.*), as the opening line of a *حکایت*, is here the twenty-sixth line of this Maṣnawī.

fol. 34<sup>b</sup>. Another Maṣnawī.

Beginning as in Ethé, India Office Lib. Cat.:—

ز بس شد فعل بد غماز چون مشک

The heading of this Maṣnawī, given by Dr. Ethé, India Office Lib. Cat., is “*در محیط سال*,” but I think it is a mistake for “*در قسط سال*.”

fol. 39<sup>a</sup>. Another Maṣnawī, with the same beginning as in Ethé, India Office Lib. Cat.:—

بود در زیر زینم باد پائي  
نه اسپي بلکه شوخ دلربائي

The Maṣnawī seems to be in praise of some horse. See Ethé, India Office (*loc. cit.*), where the heading given is (*توصیف ورم و سن*), probably a mistake for (*توصیف . . . تومن*).

fol. 41<sup>a</sup>. Another Maṣnawī agreeing with Ethé, Bodl. Lib. Cat., No. 1112, and styled as *خر دلال*, or the “Ass of Coquetry” or, according to W. Pertsch, Berlin Cat., p. 668, *خر دلال*, “The Broker’s Ass.”

Beginning:—

ساده دلي را پي سامان دور  
گشت خري بهر سواري ضرور

Ethé, Bodl. (*loc. cit.*) reads *بهر مسيحا* instead of *بهر سواري*.

fol. 43<sup>b</sup>. Another Maṣnawī agreeing with Ethé, India Office Lib. Cat. (*loc. cit.*), where it is styled **في الهجو**, or the Satire.

Beginning:—

خامه ام بر خلاف عادت خویش  
مفله را کشیده امست به پیش

fol. 52<sup>b</sup>. Qaṣīdahs.

Beginning as in Ethé, India Office Lib. Cat. (*loc. cit.*):—

اگر برم بسوی چشم اشکبار انگشت  
چو ماه نو شود آلوده غبار انگشت

The Qaṣīdahs are in praise of the Imāms, Shāh 'Abbās, and mostly in praise of Islām Khān.

fol. 92<sup>b</sup>. Muqatta'āt.

Beginning as in Ethé, India Office Lib. Cat. (*loc. cit.*):—

ای سواد هند از کلکت نگارستان چین  
کار و بار ملک هرگز این مرو سامان نداشت

On fol. 96<sup>b</sup> are two Qit'ahs giving chronograms for the years 1046 and 1052.

fol. 97<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

دلا توئی که بکار خودت گزیده خدا  
برای عشق بتانت نیافریده خدا

fol. 288<sup>b</sup>. Rubā'is, ninety-three in number.

Beginning:—

در بحر نیابد اگر از فیض تو حوت  
اورنگ صدف شود گهر را تابوت  
گر آنکه ز لطف تو برو آب زند  
در آتش رنگ خود بسوزد یا قوت

Some poems and detached verses are also written on the margins.

Written in ordinary Nasta'liq, within coloured-ruled borders.

Not dated, apparently 18th century.

## No. 312.

fol. 141; lines 11 (in 3 columns); size  $10 \times 7$ ;  $7\frac{1}{2} \times 5\frac{1}{2}$ .

مشنوي لطيفه

### MASNAWÎ-I-LATÎFAH.

A Sûfic poem in imitation of Jalâl-ud-Din Rûmî's Maṣnawî. The verses of the Qur'ân and the sayings of the prophet and other holy personages are illustrated in the form of anecdotes.

No satisfactory account of the author and his present work is available; but a careful examination of the work furnishes us with the following data.

Two verses on fol. 139<sup>b</sup> and 140<sup>a</sup> respectively reveal the author's name as محمد ولي, Wali Muhammad—

بر ولي محمد كرم كن اي كريم  
رو مگردانش ز راه مستقيم . . .  
اي ولي محمد دلت دريا شده  
گوهر ناسفته زو پيدا شده

while the title of the poem occurs thus in the following concluding lines:—

شد بتوفيق خدا انجام او  
از لطافت شد لطيفه نام او  
جمع كردم بيت چند اندر كتاب  
ختم شد و الله اعلم با الصواب

The date of composition of the poem is given thus in the following lines of the epilogue on fol. 140<sup>b</sup>-141<sup>a</sup>—

ماه ذي الحجه بود و هفتم ز ماه  
كاي شده اين نسخه من رو براه  
در ثنا گوئي رب خاص و عام  
روز جمعه گشت اين نسخه تمام

یکهزار و سی (?) بود است سال  
از زمان هجر حضرت تا بحال

that is to say, Friday, the 7th of Dulhijjah, A.H. 103 (?). The word after می, which may be یک, دو, سه, چهار or پنج, is omitted, and it is difficult to make out the year whether it is 1031, 1032, 1033, 1036 or 1039.

This author is probably identical with شیخ ولی محمد نرنولی, Shaykh Wali Muhammad of Nárnûl. The author of the Mukhbir-ul-Wāṣilīn (a copy of which exists in the Asiatic Society, Bengal) who designates himself in the preface as مید ابن سید ابو عبد الله محمد فاضل ابن سید, Abū 'Abd Ullah Muhammad Fāḍil bin Sayyid Hasan al-Akbarābādī, tells us that Shaykh Wali Muhammad of Nárnûl, a saint of the Chishtī order, died on Friday, the 5th of Shawwāl, A.H. 1057 = A.D. 1647, and lies buried in Akbarābād. The said author expresses the above date in two chronograms, namely قمر اوج بهشت and ولی اعظم. Now as the author of the مختبر الواصلین flourished during the reign of the emperor Shāh Jahān (A.H. 1037–1069 = A.D. 1628–1659), and commenced the work in A.H. 1060 = A.D. 1650, for which the title is the chronogram, it is evident that the said author was a contemporary of Wali Muhammad and the above date of the author's death seems to be correct.

The Maṣnawī begins thus on fol. 1<sup>b</sup>:—

حمد بیحد کردگار پاک را  
کافرید او ارض و هم افلاک را

Written in a clear bold Nasta'liq within gold and coloured borders, with a beautiful frontispiece.

From the colophon dated A.H. 1047 it would appear that this copy was written during the lifetime of the author.

Scribe محمد ترمون ابن تردی

## No. 313.

fol. 298 ; lines 17 ; size  $8\frac{1}{4} \times 3\frac{1}{2}$  ;  $6\frac{3}{4} \times 3$ .

دیوان فیاض

## DÎWÂN-I-FAYYAD.

Maulânâ 'Abd-ur-Razzâq bin 'Alî bin Husayn, poetically called Fayyâd, مولانا عبد الرزاق بن علي بن حسين اللاهيجي متخلص به، فیاض, was born in Lâhijân, but as he lived for a long time in Qum, under Shâh Abbâs II. (A.H. 1052-1077 = A.D. 1642-1666), he is also known as Qummi. He was the favourite pupil of the celebrated Mullâ Şadr-ud-Dîn Muḥammad bin Ibrâhîm Shîrâzî, ملا صدر الدين محمد بن، ابراهيم شیرازی معروف به ملا صدرا (d. A.H. 1050 = A.D. 1640) and a friend of Maulânâ Muḥsin Kâshî.

Fayyâd is the author of the well-known work *Gauhar-i-Murâd*, گوهر مراد, on metaphysics and Shî'ah theology : see Rieu, i., p. 32 ; Rieu Suppl., No. 9 ; Stewart's Cat., p. 40, etc. His commentary on the *Tajrîd al-kalâm*, تجرید الکلام, has been printed in Tîhrân, A.H. 1280.

The authors of the *Riyâd-ush-Shu'arâ* and the *Majma'-ul-Fuṣaḥâ* say that Fayyâd also wrote a Persian commentary on the well-known work *Fuṣuṣ al-ḥikm* of the celebrated saint Muḥyi-ud-Dîn Ibn-ul-'Arabî (d. A.H. 656 = A.D. 1258). Besides being a good scholar and philosopher he was a poet of no mean order and has left about twelve thousand verses under the takhalluṣ Fayyâd فیاض. According to Rieu Suppl., No. 324, Fayyâd died about A.H. 1060 = A.D. 1650.

A copy of his diwân is noticed in Rieu Suppl., *loc. cit.*

For notices on his life and works see : *Tadkirah-i-Tâhir Naşrâbâdî*, fol. 89<sup>b</sup> ; *Riyâd-ush-Shu'arâ*, fol. 310<sup>a</sup> ; *Majma'-ul-Fuṣaḥâ*, vol. ii., fol. 27<sup>a</sup> ; *Makhzan-ul-Ġarâ'ib*, fol. 648 ; *Âtash Kadah*, p. 221 ; *Yad-i-Baydâ*, fol. 180<sup>a</sup> ; *Majma'-un-Nafâ'is*, vol. ii., fol. 364 ; *Nishtar-i-'Ishq*, fol. 1356.

## Contents of the diwân :—

fol. 1<sup>b</sup>. A prose preface, preceded by the following Rubâ'î of the poet :—

فیاض ازل که بزم هستی آرامست  
جام سخن از می معانی پیرامست

Beginning of the preface:—

طراوت چمن حیرانی واقف اندیشه میاس بیقیاس فیاض علی  
الاطلاق است النح

The preface deals with a few commendable remarks on poetry.

fol. 4<sup>b</sup>. Qaṣīdahs without any alphabetical order.

Beginning:—

ای بر فراز مسند الا گرفته جا  
یک لقمه کرده هر دو جهانرا بکام لا

It is remarkable that the line—

چو زهر وقت صبح از افق بسازد جنگ  
زمانه نیز کند ناله مرا آهنگ

quoted in Rieu Supplt. as the beginning of Fayyādi's diwān is identical with the opening line of Zāhir Fāryabi's diwān (see Vol. I., No. 36), and is not found anywhere in this copy.

The Qaṣīdahs are in praise of the prophet, the Imāms, the poet's master Mullā Ṣadrā, Mīr Bāqar Dāmād, Shāh 'Abbās, and some nobles of his court.

fol. 102<sup>a</sup>. Muqatta'āt مقطعات.

Beginning as in Rieu Supplt.:—

صدر جهان و عالم جان و سپهر فضل  
ای آنکه آسمان بجان چاکری کند

The above Qit'ah is in praise of Mullā Ṣadrā.

fol. 110<sup>b</sup>. Tarkib-bands, in imitation of the Haft-band of Kāshī.

Beginning as in Rieu Supplt.:—

السلام ای گوهرت دریای عدل و داد و دین  
ذات پاکت نسخه اوصاف رب العالمین

fol. 122<sup>a</sup>. Tarjī'bands.

Beginning:—

بازم سر زلف چون کمندی  
از هر طرفی نهاده بندی

The burden runs thus:—

بنشینم و ترک کام گیرم  
شاید که بکام دل بمیرم

fol. 127<sup>a</sup>. Elegies in the form of Tarkib-bands on the death of the Imâms Hasan and Husayn, and a painful description of the scene of the Battle of Karbalâ.

Beginning:—

عالم تمام نوحه کنان از برای کیست  
دوران میاه پوش چنین در عزای کیست

fol. 132<sup>a</sup>. Another series of elegies on the death of the poet's pupil Muhammad 'Alî in the form of Tarkib-bands.

Beginning:—

تا کی درون سینه نگهدارم آه را  
رفم (sic) میه کنم رخ خورشید و ماه را

fol. 133<sup>b</sup>-134<sup>a</sup>. Blank.

fol. 134<sup>b</sup>. Ġazals in alphabetical order.

Beginning as in Rieu Suppl.:—

الهی فیض مشرب ده که دلگیرم ز مذهبها  
نمیدانم چه میخوانند این طفلان بکتابها

fol. 277<sup>a</sup>-278<sup>a</sup>. Blank.

fol. 278<sup>b</sup>. Rubâ'is without any order.

Beginning as in Rieu Suppl.:—

فیاض ازل که بزم هستی آراست  
جام سخن از می معانی پیراست

There are altogether one hundred and twenty-seven Rubâ'is in this copy.

fol. 289<sup>a</sup>. Sâqi Nâmah, ساقی نامه.

Beginning as in Rieu Suppl.:—

بیا ساقی اسباب می ساز کن  
سر خم بنام خدا باز کن

fol. 294<sup>b</sup>-298<sup>a</sup>. Three Maṣnawīs.

Beginning of the first :—

بسم الله الرحمن الرحيم  
تازه نهالیست ز باغ حکیم  
نخل سرا فراز گلستان قدس  
مصرعه برجسته دیوان قدس

Written in a beautiful Nasta'liq, within gold and coloured-ruled borders, with illuminated frontispieces and 'unwāns on foll. 1<sup>b</sup>, 4<sup>b</sup>, 13<sup>b</sup>, and 294<sup>b</sup>.

Not dated, apparently 18th century.

The subscription at the end has been effaced by some mischievous hands.

No. 314.

fol. 360; lines 15; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان کلیم

DÎWÂN-I-KALÎM.

Mirzâ Abû Tâlib adopted the poetical title of Kalim. There are some controversies regarding the birthplace of the poet. The fact, however, seems to be that he was born in Hamadân, but, as he lived for some time in Kâshân, he is sometimes called Kâshî. After pursuing a course of studies in Shîrâz, Abû Tâlib in his youth came to India, during the reign of Jahângîr, and attached himself to Shâh Nawâz Khân, son of Mirzâ Rustam Şafawî. Kalim returned to his native land in A.H. 1028 = A.D. 1618, which he commemorates by the chronogram **توفیق رفیق طالب** found on fol. 100<sup>a</sup> of this diwân, and after staying there for two years came again to India and stayed for some time with Mîr Jumlah, poetically called Rûḥ-ul-Amîn, to whom Kalim addressed several poems. Shortly after Shâh Jahân's accession Kalim attached himself to the imperial court, and soon became a favourite poet of the emperor. Kalim received the title of Malik-ush-Shu'arâ from the emperor, and, like Qudsi, obtained ample rewards for composing poems on occasional events. It is related in several taḍkirahs



that the governor of Rûm once critically asked the Mughal emperor the reason of his adopting the title of Shâh Jahân, which means the king of the *world*, while he was only the king of *India*. Kalîm replied to the aforesaid governor in a poem in which he said, in the following verse, that as the (numerical) value of هند (India) and جهان (world) was the same, there could be no argument against the king's adopting the title of Shâh Jahân.

هند و جهان ز روی عدد چون بود یکی  
بر شه خطاب شاه جهان زان مقرر است

Muhammad Amin bin Abul Husayn al-Qazwînî, in his Pādishāh Nāmāh, tells us that at the time of his composing the said work, *i.e.* in A.H. 1047 = A.D. 1637, Kalîm and Qudsî were simultaneously engaged in composing two poetical accounts of Shâh Jahân's reign, both of which he calls Pādishāh Nāmāh. Kalîm was sent to Kashmîr, where he devoted himself to the composition of the above work, and died there according to Wārîṣ on the 15th Dulhijjah, in the 26th year of Shâh Jahân's reign, A.H. 1062 = A.D. 1651. This date is also given in the Mir'ât-ul-Khayâl. But the later biographers fix the poet's death in A.H. 1061 = A.D. 1650, and quote in support the following chronogram composed by Mullâ Tâhir Gânî:—

حیف کز دیوار این گلشن پرید  
طالبان بلبل باغ نعیم  
رفت و آخر خامه را از دست داد  
بی عصا طی کرد این ره را کلیم . . . . .  
گفت تاریخ وفات او غنی  
طور معنی بود روشن از کلیم

According to overwhelming authorities Kalîm died in Kashmîr and was buried there; but the author of the Mir'ât-ul-Khayâl tells us that Kalîm was buried in Lahore.

Tâhir gives the title of "the second Khallâq-ul-Ma'ânî," خلق المعانی ثانی, to Kalîm, the first being Kamâl-i-Iṣfahânî, who died in A.H. 635 = A.D. 1237 (see Vol. I., No. 54). According to the same Tâhir, Kalîm left twenty-four thousand verses in all.

For notices on Kalîm's life and his works see: 'Amal-i-Ṣāliḥ, vol. ii., fol. 738\*; 'Abdul Ḥamîd's Pādishāh Nāmāh, vol. ii., p. 757; 'Tadkirah-i-Tâhir Naṣrābādî, fol. 126\*; 'Riyāḍ-ush-Shu'arā, fol. 351; 'Majma'-un-

Nafā'is, vol. ii., fol. 396; *Khazānah-i-Āmirah*, fol. 297<sup>b</sup>; *Miftāh-ut-Tawārikh*, p. 384; *Mir'āt-ul-Khayāl*, p. 144; *Mir'āt-ul-Ālam*, fol. 455<sup>b</sup>; *Nishtar-i-Ishq*, fol. 1517; *Majma'-ul-Fuṣṣahā*, vol. ii., p. 28; *Yad-i-Baydā*, fol. 193<sup>b</sup>; *Makhzan-ul-Garā'ib*, fol. 732; *Natā'ij-ul-Afkār*, p. 367; *Khulāsat-ul-Afkār*, etc.

See also: Sprenger, *Oude Cat.*, p. 453; Rieu, ii., p. 686; Ethé, *Bodl. Lib. Cat.*, Nos. 1116-1121; W. Pertsch, *Berlin Cat.*, pp. 920 and 921; Ethé, *Ind. Office Lib. Cat.*, Nos. 1563-1571; H. *Khal.* iii., p. 334. Kalim's diwān has been lithographed in Lucknow, 1878.

Contents of the diwān :—

fol. 1<sup>b</sup>. Qaṣīdahs in praise of *Shāh Jahān*, *Shāh Nawāz Khān*, *Mir Jumlah*, and mostly on Naurūz festivals and other contemporary events; descriptions of buildings, gardens and other edifices of *Shāh Jahān's* reign with *Tārikh*s.

Beginning :—

شوق هر کس را که در راه طلب سر میدهد  
گر در آرد اول از پا آخرش پر میدهد

fol. 68<sup>b</sup>. *Tarkib-bands*, addressed on Naurūz festivals and other occasions:

Beginning :—

باد نوروزی به بستان مژدها آورده است  
بلبلانرا مایهٔ برگ و نوا آورده است

fol. 75<sup>a</sup>. *Sāqi Nāmah* in the form of *Tarjī'band*.

Beginning :—

ساقی خبرت لیست که ایام بهار است  
این بیخبری مژدهٔ صد بوس و کنار است

The burden runs thus :—

دل بسته سازیم و اسیر می‌تاییم  
که موج شرابیم و گهی تار و پاییم

fol. 79<sup>a</sup>. *Qit'ahs* relating to several contemporary events, the dates of which are expressed by the following chronograms :—

fol. 79<sup>a</sup>.

تاریخ آمدن اعلیحضرت بآهور)  
پنجاب را سعادت جاوید روی داد

fol. 82<sup>b</sup>.

(تاریخ کشته شدن صلابتخان)  
کباب از ماتم او شد جگرها

fol. 82<sup>b</sup>.

(تاریخ فوت صادقخان)  
سال تاریخ این چنین ماتم  
چیست غیر از قضیه جانسوز

fol. 89<sup>b</sup>-90<sup>a</sup>. Chronograms on the births of Dārā Shikūh, Shāh Shujā', Aurangzib, and Murād Bakhsh.

fol. 91<sup>b</sup>.

(تاریخ بر گشتن از کابل)  
دیو از ملک سلیمان باز گشت

fol. 92<sup>b</sup>.

(تاریخ فتح بلخ)  
بلخ مبارک بود بسایه یزدان

fol. 94<sup>a</sup>-95<sup>b</sup>. On the marriages of Aurangzib, Dārā Shikūh, and Shāh Shujā'.

fol. 96<sup>a</sup>.

(فوت خواجه ابو الحسن)  
با امیر المومنین معشور باد

fol. 96<sup>a</sup>.

(فوت ممتاز محل)  
صبحدم زین الم نمی خندد

fol. 98<sup>a</sup>.

(فوت ملک قمی)  
بجستم سال تاریخش ز ایام  
بگفتا او سر اهل سخن بود

fol. 100<sup>a</sup>. A Maṣnawī under the heading کتابة دولتخانه شاهي.  
Beginning:—

زهی دلنشین قصر آراسته  
بباغ جهان سرو نو خامسته

fol. 101<sup>b</sup>. Another Maṣnawī under the heading مشنوي كتابه عمارت شاهنواز خان.

Beginning:—

زهي قصري كه گردونت دهد تاج  
سخن را برده تعريفتم بمعراج

fol. 103<sup>a</sup>–146<sup>b</sup>. Several Maṣnawīs of different metres, relating to the descriptions of the gardens in Kashmīr and buildings of Shāh Jahan's time.

The longest Maṣnawī, fol. 147<sup>a</sup>–159<sup>b</sup>, is a description of the flight and pursuit of Jajhār Singh.

fol. 161<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

بدل کردم بمستي عاقبت زهد ریاي را  
رسانیدم بآب از یمن می بنیاد تقوي را

fol. 353<sup>a</sup>. Rubā'is.

Beginning:—

هرچند که مرد قول و فعلش تبه است  
برداشتن پرده ز کارش گنه است  
رموا شود آنکه میدرد پرده کس  
زر قلب برآید و محاک رو سیه است

There are ninety-nine Rubā'is in this copy, and the last one runs thus:—

ای با افلاک عقد الفت بسته  
رفعت در پای کرمیت بنشسته  
طاق تو بطاق کهکشان چسبان شد  
مانند دو ابروي بهم پیوسته

Written in ordinary Nasta'liq, within gold-ruled borders, with an ordinary frontispiece.

Not dated, 19th century.

## No. 315.

fol. 266; lines 10; size  $10\frac{1}{2} \times 6\frac{3}{4}$ ;  $6\frac{1}{2} \times 4$ .

The same.

Another copy of Kalim's diwân, containing Ġazals in alphabetical order and Rubâ'is.

Beginning as in the preceding copy:—

بدل کردم بمستی عاقبت زهد ریائی را الخ

fol. 258<sup>b</sup>. Rubâ'is.

Beginning as in the preceding copy:—

هرچند که مرد قول و فعلش تبه است الخ

This copy contains only fifty-four Rubâ'is.

Written in a bold, clear Nasta'liq, within gold-ruled borders, with a fairly decorated frontispiece and 'unwân.

Not dated, apparently 17th century.

## No. 316.

fol. 518; lines 14; size  $7\frac{1}{4} \times 4$ ;  $6 \times 2\frac{3}{4}$ .

پادشاه نامه

## PÂDISHAH NÂMAH.

A poetical account of Shâh Jahân's reign.

By Ṭalib Kalim.

The title Pâdishâh Nâmah is given in the colophon. It is also called Shâh Nâmah, شاهنامه, or Shahinshâh Nâmah, شهنشاہ نامه.

See Sprenger, Oude Cat., p. 454; Rieu, ii., p. 687<sup>a</sup>.

Compare also J. Aumer, p. 96.

Beginning:—

بنام خدائی که از شوق جود  
دو عالم عطا کرد و مایل نبود

It contains the account of Shāh Jahān's ancestors from Timūr to Humāyūn; his accession to the throne down to the tenth year of his reign, and ends with the account of Zafar Khān's expedition to Tibet (A.H. 1046-7 = A.D. 1636-7).

The concluding verse runs thus:—

چو اقبال این شاه گردون سریر  
نبیند دگر در جهان قلعه گیر

The colophon runs thus:—

تمت الكتاب پادشاه نامه من مصنفات طالب کلیم رحمة الله  
روحه في التاريخ ٩ شهر ربيع الاولی سنة الف و مائة و تسعة

That is, the 9th of Rabi' I., A.H. 1109.

For other copies of the Pādīshāh Nāmāh see: Sprenger, *Oude Cat.*, p. 454; Rieu, ii., p. 587<sup>a</sup>; *Ethé, India Office Lib. Cat.*, No. 1570. See also J. Aumer, p. 96.

Written in a clear *Nasta'liq*, within gold and coloured-ruled borders, with an ordinary frontispiece.

### No. 317.

fol. 520; lines 14; size 8 × 5; 6 × 3.

The same.

Another copy of the same Pādīshāh Nāmāh.

Beginning as above with a slight alteration:—

بنام کریمی که از فرط جود  
دو عالم عطا کرد و مایل نبود

On comparing with the preceding copy it is found that this copy wants thirty-six lines after the initial line; while the third and the fourth verses of this copy are not found in the preceding one. Again,

the last three verses of the preceding copy are wanting here, and it breaks up with the following line :—

ظفر خان ز فتح و ظفر شاد مان  
بکشیر از ان مملکت شد روان

fol. 1, supplied in a later hand, contains the signature of Sir Gore Onseley.

Written in an ordinary Nasta'liq.

Not dated, apparently 17th century.

### No. 318.

fol. 75; lines 15; size  $8\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3$ .

انتخاب دیوان ملا نسبتی

## A SELECTION FROM THE DÎWÂN OF NISBATÎ.

Beginning:—

در زلزله آورده از ناز زمين را  
يکرة مر پائي بزن اين خاك نشين را

Maulânâ Nisbatî was born in Thânîsar, near Lahore. He was a poet of the Şufistic tendency, and is said to have recited poems with great pathos. Ârzû, in his *Majma' un-Nafâ'is*, vol. ii., fol. 484<sup>b</sup>, says that he was on intimate terms with Nisbatî's cousin Ġayrat, and that he very minutely studied the *diwân* of Nisbatî, which consisted of fifteen thousand verses, out of which Ârzû made a selection of three thousand verses. Muḥammad Şâliḥ Kanbûhî, in his *'Amal-i-Şâliḥ*, vol. ii., fol. 743<sup>a</sup>, says that in A.H. 1062 = A.D. 1651, on his way from Lahore he visited Nisbatî in Thânîsar. Tâhir Naşrâbâbî, fol. 267<sup>a</sup>, says that Nisbatî died when Zafar Khân Aḥsan (d. A.H. 1073 = A.D. 1662) was the governor of Kâbul.

The selection from Nisbatî's *diwân* ends on fol. 53<sup>b</sup> with the following line :—

مہت گفتم برخ برقع فگندي  
مرا از روی خود شرمندہ کردی

fol. 63<sup>a</sup>. A list of the kings from Timūr down to Akbar II., with dates of their birth, accession and death.

fol. 68<sup>a</sup>. Chronograms giving the dates of birth and death of the Imāms and some of the distinguished saints and poets.

A very rare and unique copy. Not mentioned in any other catalogue.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

### No. 319.

fol. 135; lines 2-10; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3\frac{3}{4}$ .

The same.

Another copy of selections from the poems of Nisbati, smaller than the preceding.

Beginning:—

بکوی یار بنا کرده اند خانه ما  
بشاخ زلف نهادند آشیانه ما

The Ġazals are arranged in alphabetical order.

fol. 131<sup>a</sup>–132<sup>a</sup>. Blank.

fol. 132<sup>b</sup>. Rubā'is in alphabetical order.

Beginning:—

با ما ز چه روست اختلاط دنیا  
لاف دنیا بما گزاف دنیا  
این هر دو مخالفت بمن آید رامست  
دنیا بخلاف ما و ما خلاف دنیا

The number of Rubā'is is twenty-eight.

Written in ordinary Nasta'liq.

Not dated. A very modern copy.



## No. 320.

fol. 392; lines 16; size  $12 \times 6\frac{1}{2}$ ;  $9\frac{1}{4} \times 5$ .

دیوان مسیح

## DÎWÂN-I-MASIḤ.

Hakim Rukn-ud-Din Mas'ūd, حکیم رکن الدین مسعود, also known as Ruknā with the takhalluṣ Masih, was the son of Hakim Nizām-ud-Dīn 'Alī of Kāshān. Masih at first entered the services of Shāh 'Abbās, the Great, of Persia; but having incurred the king's displeasure he left the court, it is said, after reciting the following verse:—

گر فلک یک صبحدم با من گران باشد سرش  
شام بیرون میروم چون آفتاب از کشورش

The poet then left for India with his famous contemporary Hakim Sadrā, afterwards known as Masih uz-Zamān, arriving at the court of the emperor Akbar in A.H. 1011 = A.D. 1602. After the death of this emperor Masih attached himself to the courts of Jahāngir and Shāh Jahān. Masih enjoyed warm favours from Shāh Jahān, and it is said that after the poet's death his nephew Raḥmat Khān, also known as Hakim Diyā ud-Dīn, was provided by the emperor with good posts, which he continued to enjoy till the time of his death during the reign of Aurangzib in A.H. 1075 = A.D. 1664.

At a ripe age Masih retired on a handsome pension from the services of Shāh Jahān, and after performing a pilgrimage to Mecca returned to his native land Kāshān. Some biographers hold that the great poet Šā'ib was a pupil of Masih. Besides being an eminent poet, Masih was a physician of good standing and great repute. Most of his poems are of mystical character, and it is said that he was looked upon by some people as their spiritual leader. His contemporary biographer, Ṭāhir Naṣrābādī, saw no less than ten diwāns of the poet. According to some, Masih left about 100,000 verses.

According to Taqī Kāshī, Masih left an Arabic book on medicine which he called ضابطة العلاج. Ṭāhir Naṣrābādī says that Masih died in Kāshān at an advanced age in A.H. 1066 = A.D. 1655, and gives the following chronogram (also quoted by Sarkhwush), the numerical value of which makes only a very slight difference from the date:—

زفت بسوی فلک باز مسیح دوم

Arzû places the poet's death in A.H. 1060 = A.D. 1649; the author of the *Mir'ât-ul-'Âlam* fixes it in A.H. 1057 = A.D. 1647, and the author of the *Khulâṣat-ul-Kalâm* in A.H. 1070 = A.D. 1659; while in Beale's *Biographical Dictionary* it is A.H. 1056 = A.D. 1646.

For notices on Masih's life and his works see, besides the references given above, Rieu ii., p. 603 and 688; Ethé, *Bodl. Lib. Cat.*, No. 1115, where a *Maṣnawî* entitled *قضا و قدر* by this Masih is mentioned; Ethé, *India Office Lib. Cat.*, No. 1572; Sprenger, *Oude Cat.*, p. 90; *Pādshāh Nāmāh*, vol. i., p. 349.

Contents:—

fol. 1<sup>o</sup>. *Qaṣīdahs*, beginning as in Ethé, *India Office Lib. Cat.*:—

ای حساب غم تو بر انگشت  
وی کلید غم تو هر انگشت

fol. 366<sup>a</sup>. *Qit'āhs*, beginning:—

عضوی جداست هر سر مو بر وجود من

fol. 373<sup>a</sup>. *Rubā'īs*, beginning:—

ما غیر کتاب عشق از بر نکنیم  
جز دود غمی بخور این سر نکنیم  
هر چند میه گلیم و ماتم زده ایم  
این شام بصبح کس برابر نکنیم

The colophon runs thus:—

تست هذه دیوان چهارم از تصنیفات جالینوس الزمان حکیم  
دوران نافع الخلق حکیم رکن الدین مسعود . . . . بقلم شکسته  
رقم ملا شهباز دهلوی نوشته شد بتاریخ چاردهم صفر در بلد  
دهلی سنه ۱۰۴

probably 1104 A.H.

Written in a fair bold *Nasta'liq*.

## No. 321.

fol. 207; lines 15; size  $9\frac{1}{4} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

مثنوي راماین

This poem, also called رام و میتا, dealing with the story of Rām and Sītā, is the work of the same Masih.

The copy is slightly defective at the beginning, and opens thus:—

ندانم چون کشم ساغر من مست الح

See Rieu, p. 689<sup>a</sup>.

The headings are written in red.

Written in fair Nasta'liq.

Not dated, apparently 18th century.

## No. 322.

fol. 93; lines 23; size  $9 \times 5\frac{1}{4}$ ;  $7\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of the same Maṣnawī.

Beginning as in Rieu, p. 689:—

خداوندا ز جام عشق کن مست  
که از مستی فشانم بر جهان دست

Written in a careless Nasta'liq, within coloured borders.

Dated A.H. 1217.

Scribe بهواني سنگه ولد زور آور سنگه

## No. 323.

fol. 431; lines 20; size  $14 \times 7\frac{3}{4}$ ;  $10\frac{1}{2} \times 4\frac{1}{2}$ .

دیوان حاذق

## DÎWÂN-I-HÂDIQ.

A very large collection of the poetical works of Hâdiq.

Hakim Hâdiq, son of Hakim Humâm bin Maulânâ 'Abd-ur-Razzâq Gilânî, حکیم حاذق بن حکیم همام بن مولانا عبد الرزاق گیلانی, was born at Fathpûr Sikrî during the reign of Akbar. Having lost his father at an early age, Hâdiq had to depend entirely on self-tuition for his education, and, shortly after, during the reign of Jahângîr, he gained a fair reputation as a writer both of prose and of poetry. He rose to eminence during the reign of Shâh Jahân, who made him commander of fifteen hundred, and subsequently sent him on a mission to the Uzbek prince Imâm Qulî Khân, and in the fourth year of the reign honoured him with the confidential post of عرض مکرر. Subsequently Hâdiq was raised to the rank of three thousand, and afterwards, for some reason, having lost his Manşab, he began to lead a retired life at Âgrah on an annual pension of twenty thousand rupees, which, in the eighteenth year of the emperor's reign, was raised to forty thousand. Although Hâdiq was a poet of some distinction, he was very quick tempered and vain, so much so that he supposed himself superior even to Anwari, and whenever his diwân, which he kept in an ornamented case, was brought in the presence of his visitors they were expected to rise by way of showing respect to the book. For some time Hâdiq was engaged in writing the Ma'âşir-i-Şahibqirânî, but when other scholars joined in the work of composition Hâdiq retired from the field.

Hâdiq passed his last days at Âgrah, where he died in A.H. 1068 = A.D. 1658.

For notices on the poet's life see Ma'âşir-ul-Umarâ, vol. i, p. 587; Â'in-i-Akbari, p. 474. See also Riyâ'ul-ush-Shu'arâ, Makhzan-ul-Garâ'ib, Nishtar-i-'Ishq, etc.

A copy of Hâdiq's diwân is mentioned in Rieu Supplement, No. 325.

## Contents :—

fol. 1<sup>b</sup>. Qasīdahs without any alphabetical order.

Beginning :—

بار دل بر آستان کعبه خان میبرم  
این بیابانرا به امید بیایان میبرم

fol. 83<sup>a</sup>. Ġazals in alphabetical order.

Beginning :—

بیاد تازه بکن طرز آشنائی را  
بآفتاب پیاموز طرز خود نمائی را

This copy ends with some Qasīdahs.

Written in different hands, apparently in 12th century A.H.

## No. 324.

fol. 184; lines 18; size  $9\frac{1}{2} \times 6$ ;  $7\frac{3}{4} \times 3\frac{3}{4}$ .

The same.

A smaller copy of Ḥādiq's diwān containing Qasīdahs, Ġazals and Rubā'is.

fol. 1<sup>b</sup>. Qasīdahs. The first folio is written in a modern hand, and is full of mistakes. The first two verses are hopelessly wrong, and the third runs thus :—

ز یمن خدمت تست این سخن سرائی من  
وگر نه مده (ملح) تو گفتن کجا و بنده کجا

fol. 57<sup>a</sup>. Ġazals in alphabetical order.

Beginning :—

وصف حسن او نگنجد در عبارتهای ما  
از لطافتهای او رسوا اشارتهای ما

fol. 174<sup>b</sup>. Rubā'is.

Beginning :—

حاذق ز کجا ترا چه مان آوردند  
زارامگه عدم دوان آوردند

Written in a fair Nasta'liq.

Not dated, apparently 12th century A.H.

This copy bears at the beginning the signature of Gore Ouseley.

No. 325.

lines 25; lines 11; size  $9\frac{1}{2} \times 6$ ;  $7\frac{1}{2} \times 3\frac{3}{4}$ .

حُليَّ شاهجهان

HULYAH-I-SHÂH JAHÂN.

A Maṣnawî describing the physical features of Shâh Jahân, with the following heading at the beginning:—

حُليَّ مبارك شهاب الدين محمد صاحبقران ثاني شاه جهان  
بادشاه غازي —

The poem is introduced by the following red bayt:—

حُليَّ شاهنشاه دين پرور گيتي مستان  
ظل يزدان ثاني صاحبقران شاه جهان

Beginning of the poem:—

الهي باقبال و با فروشان  
جهان باد دايم ز شاه جهان

The headings are throughout represented by red bayts.

The author does not mention his name anywhere; but from the appearance of the MS. and its splendours, etc., it appears that it was written for the Royal Library of Shâh Jahân, to whom, probably, the reference is made in the following colophon:—

بتاريخ مال يستم جلوس فيروزي ما نوم كمترين خير انديشان  
شيخ شهاب قريشي در لاهور نگاشت

Written in a beautiful, clear, bold Nasta'liq, within gold-ruled borders.  
The binding is beautifully gilded.

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No. 326.

fol. 76; lines 25; size  $11 \times 5\frac{1}{2}$ ;  $8 \times 4\frac{3}{4}$ .

کلیات ملا شاد

KULLIYÂT-I-MULLÂ SHÂH.

Mullâ Shâh Muḥammad, known also by the epithet of Lisân Ullah, was the son of Mullâ 'Abd Muḥammad (or according to Rieu ii., p. 890, Mullâ 'Idi), the Qâḍî of Arksâ (in Rieu Ark), a place near Rûstâk in Badakhshân. From an early age Mullâ Shâh had a religious turn of mind, and when in A.H. 1023 = A.D. 1614, he came to India, hearing the reputation of the celebrated Miyân Shâh Mir Qalandar of Lahore, he adopted him as his spiritual guide. Mullâ Shâh's piety, coupled with his scholarly attainments, gained for him the reputation of one of the greatest learned saints of his age, and soon attracted the attention of the nobles and princes of the country. Dârâ Shikûh, one of the most accomplished princes of the Timuride sovereigns of India and a great admirer of Sufism, placed himself under the discipleship of Mullâ Shâh, who initiated the prince in A.H. 1049 = A.D. 1639 to the Qâḍirî order. A long notice on the life of Mullâ Shâh is given by this prince in his well-known Sakinat ul-Auliya. After the death of his spiritual guide, Miyân Mir, which took place on the 7th Rabi' I., A.H. 1045 = A.D. 1636, August 21, Mullâ Shâh went with his disciples to live permanently in Kashmîr in a monastery built for him at the expense of Dârâ Shikûh and his sister Jahân Ârâ Begam. Besides the works named below, Mullâ Shâh has also left a prose work entitled تذکرۂ شعراي معاصرین, and an unfinished commentary on Ṣûfî lines on the Qur'ân. He died either in Kashmîr or in Lahore in A.H. 1072 (A.D. 1661, 1662).

For notices see Mir'ât-ul-Khayâl, p. 198; Rieu, vol. ii., pp. 690, 691; Bodl. Cat., col. 209; Sprenger, Oude Cat., p. 128; Taḍkirah-i-Ârzû, fol. 198<sup>b</sup>; Ethé, India Office Cat., No. 1580; W. Pertsch, Berlin Cat., pp. 921, 922, etc., etc.

## VOL. I.

Commentaries on some Sûrahs.

Preface beginning:—

الصدق لله الذي له كلمات لطيفة و فيها نكات نفيسة الخ

In the preface the author mentions that he named the commentary  
شاه تفسير شاه and تفسير شاه, which gives the date of the composition

A.H. 1056.

fol. 2<sup>b</sup>.

Beginning of the commentary on سورة فاتحه:—

ما ابتدائه نكته

ما المبتدء به اي شيء الخ

سورة بقر fol. 6<sup>b</sup>.

Beginning:—

الم ذالك الكتاب لاريب فيه

نكته الف يعني الله لام يعني لا يدي

سورة آل عمران fol. 52<sup>a</sup>.

Beginning:—

آلم قد مر بيان الالف و اللام و الميم سابقاً الخ

The last thirty-three out of 200 (two hundred) verses are wanting.

سورة يوسف fol. 68<sup>b</sup>.

Beginning of the commentary:—

بنام آنكه يوسف سرخرو زومت

مكدر خاطري زن از ان رومت

The commentary is illustrated with verses throughout.



## No. 327.

fol. 255; lines and size the same as above.

## VOL. II.

Collections of the poetical works of Mullā Shāh.

Contents:—

رساله بسم الله

It is preceded by a preface beginning:—

احمد لمن قال الح

This Risālah is on the subject of the initial formula, in the metre of Nizāmīs Makḥzan-ul-Asrār, and contains 3,012 bayts.

The Maṣnawī itself begins:—

بسم الله الرحمن الرحيم  
خال و خط و زلف و قد مستقيم

fol. 25<sup>b</sup>. رساله حمد و نعت و منقبت

Beginning:—

حمد الله رب العالمين

fol. 73<sup>b</sup>. يوسف زليخا

Beginning the same as in Ethé, India Office Cat., No. 1580:—

الهي حسن يوسف ده بيانرا

fol. 126<sup>b</sup>. رساله ديوانه

Beginning as in Ethé, India Office Lib. Cat.:—

مرا ديوانه دارد هوشيارى

fol. 134<sup>b</sup>. رساله مرشد

Beginning the same as in Ethé, India Office Lib. Cat.:—

حمد ذاتي را كه اصل ذات ما ست

fol. 144<sup>b</sup>. رسالۀ ولولہ

Beginning the same as in Ethé, India Office Lib. Cat. :—

از ولولۀ وصال یارم

fol. 172<sup>b</sup>. رسالۀ هوش

Beginning the same as in Ethé, India Office Lib. Cat. :—

طرز خاموشی و طرح گفتن

fol. 185<sup>b</sup>. رسالہ تعریفات خانہا و باغات و منازل کشمیر

Preceded by a prose :—

آغاز تعریفات خانہا و باغات و منازل کشمیر دلپذیر مخفی  
نماد الن

The poem always begins thus, like the same in Ethé, India Office Lib. Cat. :—

بکنم خانہ خود و صفی چند الن

fol. 194<sup>b</sup>. رسالہ نسبت

Beginning :—

حمد را نسبتی است با تو درمست الن

The collection of these Maṣnawīs is a very valuable and a unique one. Ethé, in his India Office Cat. (No. 1580), mentions that they are not found in many copies of Mullā Shāh's works.

### No. 328.

fol. 277 ; lines and size same as above.

### VOL. III.

fol. 1<sup>b</sup>. رسالہ شاہیہ

Beginning the same, in Ethé, India Office Lib. Cat. :—

ای تو شاہ جہان و تو دارا الن

fol. 48<sup>b</sup>. دیوان اول in alphabetical order.

Beginning:—

لفظ معني گردد و معني بلفظ آيد ترا  
چشم معني بين شود هر گاه با لفظ آشنا

fol. 107<sup>b</sup>. دیوان دوم in alphabetical order.

Beginning:—

حمد آنرا که مرا دیده روشن دادا  
در توفيق برين بسته خود بکشادا

A collection of *Gazals* in alphabetical order in the form of letters from a lover to a beloved.

fol. 134<sup>b</sup>. Beginning:—

حرف ما را بشنويد امروز از معشوق ما  
مهرهاي ما همه دزدید از صندوق ما

fol. 138<sup>b</sup>. شرح رباعیات. *Rubā'is* in alphabetical order with comments on them.

Beginning:—

در شرح آمد چهار عنصر ظاهر  
تا تافت بران چهار نور باهر

fol. 242<sup>b</sup>. رقعات. Letters.

Beginning:—

انسان موفق بطلب و رياضت را چون گذرگاه عرش الخ

fol. 268<sup>b</sup>. قصاید عربي

Beginning:—

اعتبار اناك في الكل لدارت دعها الخ

All the three volumes which form the complete *Kulliyât* of Mullâ Shâh are written by one scribe in a beautiful minute *Nasta'liq*, within gold-ruled borders, with nicely illuminated frontispiece at the beginning. The original folios are mounted with new margins.

Not dated; 12th century.

## No. 329.

fol. 230; lines 9; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $4\frac{3}{4} \times 2\frac{3}{4}$ .

کلیات احسن

## KULLIYÂT-I-AHSAN.

An autograph copy of the works of Zafar Khân.

Khawājah Mirzâ Aḥsan Ullah, whose takhalluṣ was Aḥsan, خواجه مرزا احسن, was the son of Abul Ḥasan Turbatī. In the 19th year of Jahangir's reign, A.H. 1033 = A.D. 1623, Aḥsan was appointed governor of Kābul on the transfer of Mahābat Khân, and received the title of Zafar Khân, with the *mansab* of 1,500, which was subsequently raised to 2,500.

In the fifth year of Shāh Jahān's reign (A.H. 1041 = A.D. 1631) he was deputed to Kashmīr as a governor, which position he held down to the twenty-sixth year of that emperor's reign; after which he was transferred to Tattah. He married Buzurg Khānam, the daughter of Sayf Khân, and by this union was born 'Ināyat Ullah Āshnā, better known as Mirzâ Muḥammad Ṭāhir Āshnā (see Ma'āṣir, vol. ii., p. 762). Aḥsan began his poetical career in A.H. 1032 = A.D. 1623.

Besides being a noble of great influence in the courts of Jahāngir and Shāh Jahān, Zafar Khân was a skilled soldier and personally undertook several expeditions.

In the lengthy preface to this diwān he makes the following statements: That at the age of eighteen he wrote a Maṣnawī, which was thus chronogrammed by Ṣā'ib to show the date of its composition:—

تاریخ شروع خوامستم گفت خرد

نوبادۀ ز بوستان فکر احسن چید

That between the date of composition of the said Maṣnawī and the time he was engaged in writing this diwān a period of twenty-three years intervened, most of which he spent in the learned society of several distinguished poets, e.g., — نادم گیلانی — روتی همدانی — and others. That when he went to Kābul he again had an opportunity of associating with such eminent poets as صوفی همدانی — وارسته — ملا رفعتی — حکیم ضیاء الدین یوسف

and میر الهی. That his sudden return to Akbarābād deprived him of the learned society of the above-named poets, which he was deeply regretting, when suddenly he was sent to Kashmīr as governor of that place by Shāh Jahān, and there he was able to cultivate his poetical talents in the society of several distinguished poets, amongst whom he particularly mentions the names of مولانا حیدر محمد حضالی, from whom he also learnt the art of calligraphy, محمد مقیم جوهری, قاضي محمد and قاسم الشهير بٹاضي زاده, and he speaks with special enthusiasm of طالب کلیم and طالب آملی. He further mentions the names of محمد جان قدسی, whose company he enjoyed on one of his visits to Kashmīr. That it was in A.H. 1053 = A.D. 1643, while he was writing this preface, his son 'Ināyat Ullah Āshnā (d. A.H. 1081 = A.D. 1670) was born. That a few years previously he had arranged a diwān which was not quite after his ideal, and that in the composition of the next diwān, which contained Maṣnawīs, Ġazals and Rubā'is, he was greatly assisted by مرزا محمد قزوینی and میر محمد باقر علوی, who were his constant companions and friends of twenty years' standing. The date of composition, A.H. 1053 = A.D. 1643, of the present diwān is given by Tālib-i-Kalim in the following line:—

گله‌ها که چید از چمن طبع دسته شد

It is further requested in this preface that if any one happens to see the first diwān, he should consider the same obsolete and should in every respect give preference to the second diwān, that is, the present one.

Ahsan died in A.H. 1073 = A.D. 1670.

See Ethé, India Office Lib. Cat., No. 1601; Rieu, ii., p. 687\*; Ethé, Bodl. Lib. Cat., No. 49; Sarkhwush (Sprenger, Oude Cat., p. 109); Sirāj (Oude Cat., p. 149); Sprenger, p. 325; Majma'un-Nafā'is, fol. 20\*; Ma'āşir-ul-Umarā, vol. ii., pp. 752-763.

#### Contents:—

fol. 1<sup>b</sup>. Preface, beginning as in Ethé, India Office Lib. Cat.:—

بلبل خوش الحان قلم در بستانسرای دستانسرای الح

This preface is shorter than the one in the following copy.

fol. 8<sup>b</sup>. Another preface, beginning:—

حمد بیعد و میامس بیعد مر حضرت واهب الصور و نگارندۀ  
پیکر بشر را مزامست الح

fol. 12<sup>b</sup>. ساقی نامه ترجیع بند

Beginning:—

نی نشاء می در سر من هوش خمار است  
نی نغمه بر آئینه دل عیش غبار است

fol. 17<sup>a</sup>. *Gazals* in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat.:—

چو گردد شرمساری در قیامت عذر خواه ما  
بسوزد خرمن عصیان خلق از برق آه ما

fol. 151<sup>a</sup>. *Rubā'is*, in alphabetical order, fifteen in number.

Beginning:—

افسرده شد از هجر تو هنگامه ما

The initial *Rubā'i* quoted in Ethé, India Office Lib. Cat., is not found in this copy.

fol. 154<sup>b</sup>. *Maṣnawī* which is entitled on fol. 162<sup>a</sup> as جلوه ناز:—

ازان نامش نهادم جلوه ناز  
که کرده دفتر حسن بتان باز

fol. 195<sup>b</sup>. Another preface.

Beginning:—

صاف نوشان خمخانه افلاک به نشاء حمد باده پیمائی سرخوشند  
الخ

fol. 198<sup>b</sup>. Another *Maṣnawī*, called میخانه راز, and completed in six months (*vide* fol. 228<sup>b</sup>):—

بشش ماه این نسخه منظوم گشت  
بمیخانه راز موسوم گشت

In the epilogue, a prose piece, the author enumerates all his works, and gives with precision the number of verses in the *diwān*.

In the following colophon we are told that this copy was written by Aḥsan himself:—

راقمه احسن الله بن ابوالحسن المصاطب بظفر خان

A splendid copy, beautifully illuminated throughout.  
Written in fair Nasta'liq.  
Not dated.

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No. 330.

fol. 102; lines 17; size  $9\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

دیوان ظفر خان احسن

DÎWÂN-I-ZAFAR KHÂN AḤSAN.

fol. 1<sup>b</sup>. Preface, beginning as in the first copy.

fol. 8<sup>b</sup>. Ġazals, in alphabetical order, beginning as above.

This copy is incomplete and breaks off with one or two Ġazals under the letter م.

Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece. The original folios are placed in new margins.

Not dated, apparently 12th century A.H.

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No. 331.

• fol. 71; lines 13; size  $7\frac{3}{4} \times 4\frac{1}{4}$ ;  $5 \times 3$ .

دیوان کاشی

DÎWÂN-I-KÂSHÎ.

A very rare copy of the poetical works of Mir Yahyâ, who adopted the poetical title of Kâshî. The poet's ancestors originally belonged to Shîrâz, but as his father emigrated to and settled in Kâshân, the poet is better known as Kâshî. Tahir Nasrâbâdî says that Qâdî Yahyâ and Mir Yahyâ were two different persons; the former, he says, was a native of Lâhijân, but that, on account of his frequent residence in Kâshân, he is known as Kâshî; and the latter, according to the same author, was a native of Qum; but strange to say, that the above author

quotes the same verses under the lives of both the poets. In some of Kāshī's verses quoted by Ārzū, in which the poet, while expressing his hatred of Kāshān, the poet clearly admits that he originally belonged to Shīrāz, and that his father emigrated to Kāshān:—

پدرم این خطا ز عرفان کرد  
که ز شیراز جا بکاشان کرد  
روح من زان بلند پرواز است  
گلم از خاک پاک شیراز است

Kāshī came to India during the time of Shāh Jahān, by whom he was appointed royal librarian, کتاب دار. Here Kāshī enjoyed the learned society of Ḥajī Muḥammad Jān Qudsi, Abū Ṭalīb Kalīm, and other eminent poets. Besides Qaṣīdahs, Ġazals and Rubā'is, he wrote several Maṣnawīs.

The author of the Yad-i-Baydā places Kāshī's death in A.H. 1064 = A.D. 1653, and gives the following chronogram:—

احیای سخن چو کرد یحیی جان داد

For notices on the poet's life see: Riyād-ush-Shu'arā, *loc. cit.*; Majma'un-Nafā'is, vol. ii., fol. 540<sup>b</sup>; Yad-i-Baydā, fol. 248<sup>a</sup>. fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

لرم شد از صدمه دوران ز بس هر استخوان  
دست من در آستین مغزی بود در استخوان

The Qaṣīdahs are in praise of the prophet, Shāh Jahān, 'Alimardān Khān, Sa'd Ullah Khān, and others.

fol. 40<sup>b</sup>. Qit'ahs giving the dates of several contemporary events.

Beginning:—

خدا داد بختی بشاه جهان  
که بی سعی کامش روان میشود

The last Qit'ah gives the date of Ḥajī Muḥammad Jān Qudsi's death. fol. 43<sup>a</sup>. Short Maṣnawīs, the first beginning:—

کمان کج نشست و سخن راست شد



fol. 45<sup>a</sup>. Another Maṣnawī حکایت قلمدان.

Beginning:—

بنام خداوند لوح و قلم

fol. 50<sup>a</sup>. Another Maṣnawī معذرت نامه.

Beginning:—

نه گرگم نه یوسف در این روزگار—

fol. 51<sup>b</sup>. A Maṣnawī entitled آتشکده.

Beginning:—

بدوزخ بگذرد تا کی حیاتم

fol. 53<sup>b</sup>. Another Maṣnawī called توبه نامه.

The manuscript ends with some satirical Qit'ahs and a subscription in prose.

Written in a beautiful minute Nasta'liq, within gold-ruled borders.

Not dated; 18th century.

### No. 332.

fol. 198; lines 19; size  $7\frac{3}{4} \times 4$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

دیوان والہ

### DÎWÂN-I-WÂLIH.

Meagre accounts of the poet's life are found in a few Taḍkirahs only. In his preface to the diwân the poet designates himself on fol. 4<sup>b</sup> as Darwish Ḥusayn Wâlih Harawî، درویش حسین والہ هروی. That the name of his father was Shaykh Ġulâm 'Alî we come to know from some of the poet's poems, e.g., on fol. 24<sup>b</sup> we read:—

امام صومعه شیخ جهان غلام علی  
بفر فقربری ز احتیاج امکانی  
متوده والد و شایسته مرشد والہ  
وجود آگهی و معنی مسلمانی

Wālih was a pupil of the celebrated Fasihi Anṣārī (*vide* above), to whose praise he devotes a great portion of his preface and also addresses several poems found in the diwān. From the first three Qiṭ'ahs on fol. 66<sup>a</sup> it would appear that the poet had altogether three sons, one of whom, born in A.H. 1040 = A.D. 1630, was called Muḥyi-ud-Dīn, and another in A.H. 1042 = A.D. 1632, who was named Ġulām 'Alī, after the name of the poet's father, and that out of the three sons the second was the worst. From the chronogram expressing the date A.H. 1040 of the poet's son Muḥyi-ud-Dīn, who, as the poet says, was born to him at the age of fifty, we can conclude that Wālih was born in about A.H. 990 = A.D. 1582. The author of the *Majma'-un-Nafā'is* says that Wālih came to India during the reign of Shāh Jāhan, but several poems and verses, *e.g.*, on fol. 63<sup>a</sup>:—

خسرو ملک خدا فرمانروای بحر و بر  
شاه نور الدین جهانگیر ابن اکبر بادشاه

suggest to us that the poet was in India even during the reign of Jahāngir. He lived in Bengal for some time, and to this he repeatedly refers in the diwān, and Mirzā 'Abdul Qādir Bidil is said to have visited Wālih several times. The same author of the *Majma'-un-Nafā'is* tells us that Wālih also left a Maṣnawī in the style of the celebrated Khāqānī's *Tuhfat-ul-'Irāqayn*. In addition to some poems in praise of the emperors Jahāngir and Shāh Jahān, several chronograms on events, the dates of which range from A.H. 1024–1075 = A.D. 1615–1664, lead us to conclude that the poet was still alive till the latter year and attained a fairly old age.

For notices on Wālih's life see: *Majma'-un-Nafā'is*, vol. ii., fol. 518<sup>a</sup>; *Yad-i-Bayḍā*, fol. 237<sup>b</sup>; *Sarkhwush* (under the letter و), and *Nishtar-i-'Ishq*, fol. 1905. A copy of the poet's diwān is mentioned in Sprenger, *Oude Cat.*, p. 588.

#### Contents of the diwān:—

fol. 1<sup>b</sup>. Preface.

Beginning:—

نایب خدای عوالم وجود خرد با همه اجزای معرفت از ادراک  
کنه واحد مفرد بجهل بسیط مرکب است

In this preface the poet, after praising God and the prophet, lavishes praises at great length upon his master Faṣiḥī.

fol. 5<sup>a</sup>. Blank.

fol. 5<sup>b</sup>. Qaṣīdahs in praise of God, the prophet, Mirzā Faṣiḥī, Shaykh Ġulām 'Alī, Bāqar Khān, I'timād-ud-Daulah, and several other nobles of Jahāngir and Shāh Jahān's court.

Beginning:—

ای بویوان خانهای تنک دلها ساخته  
گرچه بیجائی برایت جا بجا ساخته

fol. 45<sup>b</sup>. Blank.

fol. 46<sup>a</sup>. Tarkib-bands, mostly in praise of Mirzâ Jân Beg.

Beginning:—

بسکه گردیده‌ام اندر طلبت جایی بجایی  
بیم آنست که بیرون روم از ملک خدای

There is a lacuna after fol. 60<sup>b</sup>.

fol. 61<sup>a</sup>. Tarji'-bands, in praise of Mu'taqid Khân. Some verses from the beginning of the first Tarji'-band are missing, and it opens with the following line:—

زه کمان بسویت میکشد عدو که رزم  
کجا است آنکه کند جانب تو پشت کمان

The burden runs thus:—

مسخرانچه ز نقش نگین سلیمان کرد  
ز خلق و مرحمت عام معتقد خان کرد

Again there is a lacuna after fol. 61<sup>b</sup>.

fol. 62<sup>a</sup>. Qiṭ'ahs with chronograms on events ranging from 1042–1075.

Beginning of the first Qiṭ'ah:—

واله در درویشی اگر زد نه گزافست  
در نعت ره فضل نصیب ایست مر آنرا

Some Qiṭ'ahs are satirical.

fol. 77<sup>a</sup>. Blank.

fol. 77<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

خدا یا بشگفتان غمگین دل ما دردمندانرا  
چو گلبن از تو بر سر میزند گلهای خندانرا

Cf. Sprenger, *Oude Cat.*, p. 588, where *بشگفتان* is wrongly substituted by *بشکنان*.

fol. 190<sup>a</sup>. Rubâ'is.

Beginning:—

یارب ز کرم عنایت چشم نری  
از خود مشغری ز غیر قطع نظری  
بر غفلت ما ز هوشیاری حشری  
در بیخبری گیمیم از ما خبری

The last Rubâ'i runs thus:—

در دیده حیائی نبود دنیا را  
در وعده ادائی نبود فردا را  
کوش شنوا نیست نگویم که کرد  
کر کام وزبانی بدهم غوغا را

There are altogether one hundred and twelve Rubâ'is in all.

Written in a fair minute Nasta'liq.

Not dated, apparently the latter part of the 17th century.

### No. 333.

fol. 520; lines (centre col.) 19; (margl. col.) 36;  
size  $11\frac{1}{2} \times 7$ ;  $10 \times 5\frac{1}{4}$ .

کلیات طغرا

## KULLIYÂT-I-TUGRÂ.

The prose and poetical works of Mullâ Tugrâ.

According to most biographers Mullâ Tugrâ is called a native of Mashhad, but his contemporary biographer Tâhir Nasrâbâdî, who speaks of the poet in the present tense, calls him a Tabrîzî, but remarks that he heard from somebody calling the poet Mashhadî. The Library copy of Tâhir Nasrâbâdî's *Tadkirah* reads Tugrâ-i-Tabrîzî, but the authors of the *Majma'-un-Nafâ'is* and *Nishtar-i-Ishq* say that Tâhir calls the poet

a native of Qazwīn. He came to India during the last period of the reign of Jahāngīr, or in the beginning of *Shāh Jahān's* time. On entering the court of *Shāh Jahān*, Mullā *Tuḡrā* was appointed the *Munshī* of Prince *Murād Pakhsh*, in whose praise the poet wrote several treatises, and whom he accompanied on his expedition to *Balkh*. He travelled for a long time all over the Deccan and subsequently settled in *Kashmīr*, where he went in the suite of *Mirzā Abul Qāsim*. He was a poet of great distinction, but as a prose writer he is very highly spoken of by his biographers, and for this branch of composition enjoys a wider reputation than his contemporaries. The author of the *Majma'-un-Nafā'is* says that he has seen *Tuḡrā's* *diwān* consisting of ten thousand verses, and that the poet's *Kulliyāt* received general approbation in India. The same author further remarks that, besides a great number of verses in which the poet has purposely inserted numerous *Hindī* words, he composed a *Qasidah* in praise of *Rajah Jaswant Singh*, chiefly consisting of *Hindī* words. The same author further adds that *Tuḡrā* wrote satirical verses against the distinguished poets of his age, such as *Mirzā Šā'ib*, *Salim*, *Qudsi*, *Kalim* and others, and quotes several lines as specimens, and remarks that in return these poets also wrote satires against *Tuḡrā*, and amongst them particularly mentions the name of *Mullā Ganī Kashmīrī*. It is remarkable to notice that in the verses which do not scan with the word *Tuḡrā*, the poet has used the nom-de-plume *Shīftah*, شيفته (see *Majma'-un-Nafā'is*). *Tuḡrā* spent the last years of his life in *Kashmīr*, and died there somewhat before A.H. 1078 = A.D. 1667.

For notices see: *Tāhir Naṣrābādī*, fol. 200<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 291<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 244<sup>a</sup>; *Tadkirah-i-Ḥusaynī*, fol. 125<sup>b</sup>; *Nishtar-i-Ishq*, fol. 1111; *Yad-i-Bayḍā*, fol. 137<sup>b</sup>.

See also *Rieu*, pp. 742, 744, 850 and 875; *W. Pertsch*, p. 24; *Ethé*, *India Office Lib. Cat.*, Nos. 1586-1591, etc.

#### Contents of the *Kulliyāt*:—

Beginning with *ماقي نامه*, *Sāqī Nāmah*:—

ذهي لطف سازندۀ آب و خاک

برقص آور مبرز طاووس تاج

fol. 127<sup>b</sup>. *Gazals* arranged in alphabetical order, except the first which begins thus:—

نمیشد نو خط دیوان ما رشک گلستانی

ز بسم الله بر سر گر نمیزد شاخ ریحانی

The first alphabetical Ġazal begins thus:—

تا نام تو سر دفتر معنیست رقم را  
بر فرد بیان سجده ضرور است قلم را

fol. 292<sup>b</sup>. Qaṣīdahs in praise of Kashmīr, Shah Jahān, and other persons of distinction.

Beginning:—

حکمت او در کشود غمکده خاک را  
پر گهر اشک ساخت حقّه افلاک را

fol. 353<sup>b</sup>. قطعات.

Beginning:—

تبارك الله ازین بزم عشرت افروزي  
که عیش میرسد از وی بچار حد جهان

fol. 357<sup>a</sup>. Fards.

Beginning:—

صد دل بیک نگاه تو سوزد جدا جدا  
یک آتش است و شمع فروزد جدا جدا

fol. 358<sup>b</sup>–391<sup>b</sup>. Short Maṣnawīs, Tarjī'bands, Tarkīb-bands and Mukhammasāt. The first Maṣnawī begins thus:—

بنام آنکه شد سازنده چرخ  
برقصش چرخ چون معروف در کرخ

The following refined prose-writings consist of several treatises.

#### I.

fol. 397<sup>b</sup>.

فردوسیّه

### FIRDAUSIYYAH;

OR,

"THE PARADISAICAL."

A description of the beautiful city of Kashmīr.

Beginning:—

ای در طلب تو خانه بر دوش صاحب . . . ثنای بهار پیرائی  
که انگشت مبزه را بدانهای شبم الخ

Rieu, ii., p. 742, No. II.; *Ethé*, India Office Lib. Cat., No. I.

## II.

fol. 402<sup>a</sup>.

تاج المدائح

TÂJ-UL-MADÂ'IH ;

OR,

"THE CROWN EULOGIES."

In praise of Prince Murâd Bakhsh.

Beginning:—

چو این نسخه زیب لوائح شده . . . . . مرخ روئی قلم بنگارش  
ثناي شهشاهيست الخ

Rieu, No. XI. ; Ethé, India Office Lib. Cat., No. II.

## III.

fol. 406<sup>b</sup>.

الهامیه

ILHÂMIYYAH ;

OR,

"THE INSPIRATION."

A Sûfic treatise.

Beginning:—

در نزد محبت همه جا خصل حکمت . . . . . لله الصمد که نقش  
مرادم در پوست تختۀ تجرد نشسته الخ

See Rieu, No. VII. ; Ethé, India Office Lib. Cat., No. III.

## IV.

fol. 411<sup>a</sup>.

MIR'ÂT-UL-FUTÛH ;

OR,

"THE MIRROR OF VICTORIES."

In praise of the Conquest of Balkh and Badakhshân, by Prince Murâd Bakhsh during the years A.H. 1055–1057 = A.D. 1645–1647.

Beginning:—

یکه تازان میدان تقریر از دولت متنایش الخ

Rieu, No. VI.; Ethé, India Office Lib. Cat., No. IV.

V.

fol. 415<sup>a</sup>.

مرتفعات

MURTAFI'ÂT;

OR,

"EXALTED MATTERS."

A description of a *darbâr* at Jahângir's court.

Beginning:—

نوبهار آمد که مقراض از پر بلبل کند الخ

See Rieu, No. V.; Ethé, India Office Lib. Cat., No. VII.

VI.

fol. 417<sup>a</sup>.

تجلیات

TAJALLIYYÂT;

OR,

"MANIFESTATIONS."

Another treatise in praise of Kashmîr, with a eulogy upon Mir Husayn Sabzwârî.

Beginning:—

کشمیر بود فصل خزان عالم نور الخ

See Rieu, No. IX.; Ethé, India Office Lib. Cat., No. V.

VII.

fol. 240<sup>b</sup>.

مشابهات ربیعی

MUSHÂBAHÂT-I-RABÎ'Î.

"Comparisons drawn from the spring," etc.; also known as مشابهات بدیعی, or "Wonderful comparisons."



Beginning:—

موسم آن باشد که مینا را گه هندی میکند الخ

See Rieu, No. XII.; Ethé, India Office Lib. Cat., No. IX.

VIII.

fol. 422<sup>a</sup>.

کنزالمعانی

KANZ-UL-MA'ÂNÎ;

OR,

“THE TREASURE OF THOUGHTS.”

In praise of Shâh Shujâ'.

Beginning:—

نفایس مخزن دھان جواهر حمد مکرمیست الخ

See Rieu, No. X.; Ethé, India Office Lib. Cat., No. VI.

IX.

fol. 424<sup>a</sup>.

تعداد النوادر

TA'DÂD-UN-NAWÂDIR;

OR,

“THE NUMBER OF STRANGE THINGS.”

\* A description of eight stages on the road leading to Kashmîr.

Beginning:—

در تیره زمین هند دلگیر شدم الخ

See Rieu, No. XXII.; Ethé, India Office, No. XII.

X.

fol. 425<sup>b</sup>.

مجمع الغرائب

MAJMA'-UL-GARÂ'IB;

OR,

“THE COLLECTION OF WONDERS.”

A description of the lake Kamam.

Beginning:—

چه نويسم از وسعت دريا چه كم الخ

See Rieu, No. IV.; Ethé, India Office, No. VIII.

# XI.

fol. 427<sup>a</sup>.

تحقيقات

## TAHQÎQÂT.

“Verifications, or the poetical applications of the names of the planets.”

Beginning:—

از بس غلط است حرف قاموس فلك الخ

See Rieu, No. III.; Ethé, India Office, No. XI.

# XII.

fol. 428<sup>b</sup>.

آهنگ بلبل

## ÂHANG-I-BULBUL;

OR,

“THE SONG OF THE NIGHTINGALE.”

Otherwise called جوش بلبل, or “The Ebullition of the Nightingale”; also known as ديپا چه معيار الادراك, or “The Preface to the Standard of Perception.” In praise of Hafiz’s diwân.

Beginning:—

پيشرو ساز سخن ترانه حمد صانع است الخ

See Rieu, No. I.; Ethé, India Office, No. X.

# XIII.

fol. 429<sup>b</sup>.

نمونه انشا

## NAMÛNAH-I-INSHÂ;

OR,

“A MODEL OF COMPOSITION.”

In praise of Aurangzib.

Beginning:—

ميمين ورقي ز ياسمينم دادند الخ

See Rieu, No. XXXII.; Ethé, India Office Library Cat., No. XVII.

XIV.

fol. 431<sup>b</sup>.

دردناك

**DARDNÂK;**

“AFFLICTED.”

Also called **گريه قلم**, *Giryah-i-Qalam*; or, “The Weeping of the Pen.” A description of the rainy season.

Beginning:—

گريه قلم خطاب اين رقم الخ  
دردناك طغراست كه از ماتم افروزي الخ

See Rieu, No. XXVII.

XV.

fol. 433<sup>a</sup>.

معراج الفصاحة

**MI'RÂJ-UL-FASÂHAT;**

OR,

“THE ASCENT OF ELOQUENCE.”

In praise of Sayyid Bahâdur Khân.

Beginning:—

از حق سخن معجزه آئين خواهم الخ

See Rieu, No. XXVIII.; Ethé, India Office, No. XXII.

XVI.

fol. 437<sup>a</sup>.

انوار المشارق

**ANWÂR-UL-MASHÂRIQ;**

OR,

“THE LIGHTS OF THE EAST.”

Beginning:—

ای جوش دل صراحی و جام از تو الخ  
شب نشینان بزم سخن بشراب حمد خالقی سرخوش اند الخ

See Rieu, No. XIX.; Ethé, India Office, No. XVIII.

XVII.

fol. 441<sup>a</sup>.

پریخانه

**PARÎKHÂNÂH;**

OR,

“THE FAIRY’S HOUSE.”

In praise of Shâh ‘Albâs II. of Persia.

Beginning:—

ای راقم فرد رزق چه صبح و چه شام الخ  
لفظ قلمی که قطعه نویسان مثال سرمشق تازگی الخ

See Rieu, No. XXV.; Ethé, India Office, No. XIX.

XVIII.

fol. 447<sup>a</sup>.

وجدیه

**WAJDIYYAH.**

Also styled وجدیه جان, metaphors drawn from music.

Beginning:—

نغمه دلنشین بترنم حمد سازنده مقام پذیرد الخ

See Rieu, No. XXXI.; Ethé, India Office, No. XV.

XIX.

fol. 454<sup>a</sup>.

کلمه الحق

**KALIMAT-UL-HAQ;**

OR,

“THE WORD OF TRUTH.”

A complaint of the want of liberty of the king and the king’s son.

Beginning:—

دوران چو در ستایش مزدي بما نداده الخ

See Rieu, No. XVIII. ; Ethé, India Office, No. XX.

XX.

fol. 455<sup>a</sup>.

آشوب نامه

ÂSHÛB NÂMAH ;

OR,

“THE BOOK OF TUMULT.”

In praise of Zulâli's seven Maṣnawîs.

Beginning:—

شکر ناظمي که ابيات بروج سپهر از معني ابداعش صورت  
وجود بسته الخ

See Rieu, No. XXI. ; Ethé, India Office, No. XXI.

XXI.

fol. 461<sup>a</sup>.

ثمره طيبي

SAMRAH-I-TIBBÎ ;

OR,

THE BOOK OF MEDICINE.

Extracted from the MS. above.

Beginning:—

اي درد تو بهتر از دواي دگري . . .

شکر حکيمي که درد بيدرمان ايوب از داروي صبوريش الخ

See Rieu, No. XXX. ; Ethé, India Office, No. XVI.

XXII.

fol. 466<sup>v</sup>.

جلوسيه

JULUSIYYAH ;

“ACCESSION.”

A eulogy on the accession of Aurangzib.

Beginning :—

ای کوکبه ات فروغ پیمای سریر . . . .  
سر زبان از حمد شهنشاهی تواند بتاج رمید الخ

See Rieu, No. XXIV. ; Ethé, India Office, No. XIV.

XXIII.

fol. 474<sup>b</sup>.

چشمه فیض

CHASHMAH-I-FAYD ;

OR,

“THE SOURCE OF OVERFLOW.”

Addresses to the Sovereign, with a description of the prophet's Mi'rāj or Ascension to heaven.

Beginning :—

ای ملک وجود بر درت ماوائی . . . .  
حمد اکبر بادشاهی که لشکر نور ذاتش الخ

See Rieu, No. XXIX. ; Ethé, India Office, No. XIII.

XXIV.

fol. 489<sup>b</sup>.

رقعات

RUQA'ÂT ;

OR,

“LETTERS.”

Beginning with the عبرتنامه, “Ibrat Nāmah”; or, “The Book of Warning,” called in Rieu عنبر نامه ; or, “The Book of Ambergris”; an exposure of the plagiaries of Naṣīrā-i-Ḥamadāni, written for Muqim Kāshī.

Beginning :—

قلمی بهر مقیما شده عبرت نامه . . .  
در حالتی که تیغ جانخراش را قلمتراش شمردی الخ

See Rieu, Nos. XVI. and XVII. ; Ethé, India Office, No. XXIII.

## XXV.

fol. 519<sup>a</sup>.

تذكرة الاحبّاء

## TADKIRAT-UL-AHIBBÂ;

OR,

"MEMORIAL OF FRIENDS."

Also called تذكرة الاخيار; or, "Memorial of the Good"; or, تذكرة الاتقياء; or, "Memorial of the Godly"; a eulogy on twelve contemporary Shaykhs and other renowned men then living in Kashmîr.

Beginning:—

طغرا تا كي تيغ زبان تيز كني الن

See Ricu, No. VIII.; Ethé, India Office, No. XXIV.

The above collection of refined prose writings consists of twenty-five risâlahs, eighteen of which, together with Tug̃iâ's letters and a commentary, have been printed at Cawnpore, 1871, under the title of رسائل طغرا.

Written in a fair Nasta'liq, within coloured borders.

Not dated, apparently 18th century.

## No. 334.

fol. 122; Lines 11; size  $7\frac{1}{4} \times 4\frac{1}{4}$ ;  $5\frac{1}{2} \times 3$ .

ديوان غني

## DÎWÂN-I-ĠANÎ.

Maulânâ Muḥammad Tâhir Ġanî, a resident of Kashmîr, was, according to the author of the Riyâḍ-ush-Shu'arâ, the disciple of his learned countryman Maulânâ Muḥammad Muḥsin Fânî, a poet of great eminence. He adopted the poetical title of Ġanî as a chronogram for the year A.H. 1060 = A.D. 1650, the year in which he composed poetry for the first time. Ġanî flourished during the governorship of Zafar Khân Aḥsan, and possessed a great admirer in the person of Nawwâb Walîd

Zamān Ṭāhir Wahīd. Ġanī enjoys the reputation of having a great command over the Persian language as well as for composing elegant verses.

His companions Abū Ṭalīb Kalīm and Ḥājī Muḥammad Jān Qudsi greatly admired the poetical compositions of Ġanī, while the celebrated Ṣa'ib for his own bayāḍ made a selection of two hundred and twenty verses from Ġanī's diwān. According to the authors of the *Riyāḍ-ush-Shu'arā* and *Majma'-un-Nafā'is* Ġanī left about twenty thousand verses. Although a poet of vast learning, Ġanī had no ambition to attach himself to the Imperial throne. Ṭāhir Naṣrābādī states on a reliable authority that the emperor of India once wrote to Sayf Khān, the governor of Kashmīr, to send Ġanī to the Imperial throne. Being requested by Sayf Khān, the poet instructed the governor to report to the emperor that he (the poet) was insane and could not, therefore, attend the court. Sayf Khān objected to this, saying how could he apply the term "insane" to a sound man? At this the poet all of a sudden tore his collar, and like one insane marched off towards home, and died after three days. The date of his death is fixed in A.H. 1079 = A.D. 1668 in the beginning of Aurangzib's reign. Ġanī's diwān was collected by his friend Muḥammad 'Alī Māhir, who composed the following chronogram on the poet's death, quoted in Rieu, ii., p. 692:—

تهي چون کرد بزم شيخ را گردید تاريخش  
که آگاهی سوي دار بقا از دار فاني شد

For notices on the poet's life see: Ṭāhir Naṣrābādī, fol. 265<sup>b</sup>; *Yad-i-Bayḍā*, fol. 170<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 287<sup>b</sup>; *Majma'-un-Nafā'is*, vol. ii., fol. 344<sup>b</sup>; Rieu, *ib.*; *Ethé*, Bodl. Lib. Cat., No. 1127.

Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs.

Beginning:—

سوز داغ دل ما دفع نشد از مرهم  
گرمي شمع ز کافور نمیگردد کم

The Qaṣīdahs are intermixed with Fards, Maṣnawīs, and Qit'ahs.  
fol. 10<sup>b</sup>. Ġazals.

Beginning:—

جنوني کو که از قید خرد بیرون کشم پا را  
کنم زنجیر پای خویشتن دامان صحرا را

fol. 112<sup>a</sup>. Rubā'is.



Beginning:—

چون نیست در افتادگیم کس را شک  
بر خامنه از چه رو بچنگم هر يك  
دعوي برابري ندارم بكسي  
بر خاك چرا برابرم كرد فلك

The diwân of Ġanî has been printed in Lucknow, A.H. 1261.

A good copy; written in clear minute Nasta'liq, within gold ruled borders, by order of one Khwâjah Muḥammad Khân.

Dated A.H. 1160.

Scribe محمد فیض الله

### No. 335.

fol. 98; lines 14; size 8 × 5; 6 × 3.

The same.

Another copy of Ġanî's diwân, beginning with Gazals:—

جنوني كوكه از قيد خرد بيرون كشم پا را الخ

fol. 82<sup>b</sup>. Rubâ'is, beginning as in the preceding copy:—

چون نیست در افتادگیم کس را شک الخ

fol. 92<sup>a</sup>. Miscellaneous verses consisting of *târikhs*, eulogies and satires, etc., which were added towards the end of Ġanî's diwân by his pupil Muslim, as would appear from the following short introduction in the beginning:—

اشعار متفرقه از قسم تواریخ و تعریفات و هجویات و غیره که  
مسلم مغفور شاگرد مصنف مبرور بعد جمعیت اشعار در آخر  
دیوان از تصنیف لطیفش درج ساخته درینجا بهمان ترتیب  
جامع بی تقدیم و تاخیر برای تفریح صغیر و کبیر بیایه تحریر  
میرسد تا کدام شعر از اشعار مشهوره مصنف باقی نماند والله  
اعلم

The first eight *Gāzals* have a commentary on the margin extending from foll. 1<sup>b</sup>-3<sup>b</sup>.

Written in minute *Nasta'liq* on various coloured papers.

Dated A.H. 1273.

No. 336.

foll. 177; lines 15; size  $10 \times 4\frac{1}{2}$ ;  $8 \times 3\frac{1}{2}$ .

یوسف و زلیخا

YÛSUF WA ZALÎKHÂ.

A *Maṣnawî* by *Nâzim*.

Mullâ *Nâzim* of Herat, who, as stated in Rieu, was the son of *Shâh Riḍâ Sabzwârî*, flourished during the time of *Shâh 'Abbâs II.* (A.H. 1052-1077 = A.D. 1642-1667). He was a pupil of *Maulânâ Faṣîḥî* and a court-poet and favourite of 'Abbâs Qulî *Khân Shâmlû*, the Beglerbeg of Herat, at whose request the poet composed the present *Maṣnawî*. The poet himself says in the epilogue that he spent fourteen years in the composition of this poem, having commenced it in A.H. 1058 = A.D. 1648, and completed it in A.H. 1072 = A.D. 1661. The style of the *Maṣnawî* is very highly spoken of by his contemporary biographer *Ṭâhir Naṣrâbâdî* and other *tadkirah* writers. *Nâzim* died in A.H. 1081 = A.D. 1670.

For further particulars see: *Ṭâhir Naṣrâbâdî*, fol. 195<sup>a</sup>; *Majma'-un-Nafâ'is*, vol. ii., fol. 468<sup>b</sup>; *Riyâd-ush-Shu'arâ*, fol. 432<sup>a</sup>; Rieu, ii., p. 692; *Ethé*, India Office Lib. Cat., Nos. 1593-1598; *Ethé*, Bodl. Lib. Cat., No. 1130; *W. Pertsch*, Berlin Cat., pp. 29, 721 and 927; *Sprenger*, Oude Cat., pp. 129, 151 and 515; *Âtash Kadah*, p. 156.

Beginning as in *Ethé*, India Office Lib. Cat.:—

خدایا چون سپهرم سینه بشکا

دلم طوطی کن و آئینه بنما

Printed, Oude Akhbâr Press, Lucknow, A.H. 1286.

Written in careless *Nasta'liq* within coloured borders.

Dated A.H. 1170.

## No. 337.

fol. 124; lines (central column) 14; (marginal column) 28;  
size  $9 \times 5\frac{1}{2}$ ;  $7\frac{3}{4} \times 4$ .

دیوان عظیم

## DÎWÂN-I-'AZÎM.

'Azîm or 'Azîmâ, who was born in Nishâpûr, belonged to a respectable family of that place. All the members of his family were noted for their attainments as men of letters and poets of distinction. His father, Maulânâ Qaydî, who was a nephew of the distinguished poet Nazîrî, and himself a poet of some note, came to India during the reign of Shâh Jahân, and died at sea on his way back to his native country in A.H. 1064 = A.D. 1653. 'Azîm's brother, Mullâ Muqim or Muqimâ, with the *takhalluṣ* Faujî (a copy of whose diwân is mentioned in Rieu, p. 690), also came to India and entered the services of Mirzâ Jân Beg, a general under Shâh Shujâ'. Faujî, after performing a pilgrimage to Mecca returned to Nishâpûr, where he died at the age of forty-two in A.H. 1075 = A.D. 1664. Referring to his respectable connection, 'Azîm, in course of his admonitions to his son, speaks thus on fol. 113<sup>b</sup> (margin):—

نطق تو گرفته دلپذیری  
از منطق قیدی و نظیری  
نسبت زدو جانبت شریفست  
این قافیہ قابل ردیفست

Most of the poems of 'Azîm are in praise of Shâh Sulaymân (A.H. 1077-1105 = A.D. 1666-1693), Bayrâm 'Alî Khân of Nishâpûr, who died, according to a chronogram on fol. 51\*, in A.H. 1071 = A.D. 1660, and his son, Muḥammad Ibrâhîm.

The author of the *Natâ'ij-ul-Afkâr* adds further, that 'Azîm enjoyed the warm favour of Mirzâ Sa'd-ud-Din Muḥammad Râqim, Wazîr of *Khurāsân*.

The conflicting statements of Azîm's biographers regarding his visit to India have thrown us into great confusion. The authors of the *Riyâḍ-ush-Shu'arâ*, *Makhzan-ul-Garâ'ib* and *Khulâṣat-ul-Afkâr* state that 'Azîm came to India during the time of Shâh Jahân, while the first named two authors assert that the poet was entrusted with the

Diwanship of Lahore by the emperor. While Sarkhwush, a contemporary biographer of 'Azīm, followed by the author of the *Majma'un-Nafā'is*, notices two different poets of the same name, viz., عظیمای نیشاپوری and آقا عظیما, and says that the former never came to India and that the latter was the Diwān of Lahore, and concludes his accounts of the two poets in few words:—

عظیمای نیشاپوری—صاحب فکر تازه بود—در هندوستان  
نیامده . . . آقا عظیما—دیوان بیوتات لاهور نیز خوش فکر  
است—

Dr. Rieu, who could not trace anything to prove 'Azīm's residence in India, seems to support the statement of Sarkhwush that the poet never came to this country; but the fact that Sarkhwush completed his *taḍkirah* in A.H. 1093 = A.D. 1682, after which 'Azīm lived for many years, and further, the existence of the verse in which the poet speaks of his becoming a Hind-parast, seem to support the statements of the author of the *Riyāḍ-ush-Shu'arā* and others.

The lines referred to (found on fol. 116\* of the diwān) are as follows:—

گردید عظیم عاقبت هند پرست  
از منت طومى و نشاپورى رست

Ṭahir Naṣrābādī, who speaks of the poet in the present tense, does not touch the point of 'Azīm's coming to India, and simply remarks that although he (Ṭahir) could not visit 'Azīm, he heard from his relatives that 'Azīm was a good poet and belonged to a family the members of which were polished and enlightened. Shīr Khān.Lodī, another contemporary of 'Azīm, gives only a short account of the poet's brother Qaydī, without mentioning the name of 'Azīm. According to the author of *Mir'at-uṣ-Ṣafā* (Rieu, p. 701) 'Azīm died in A.H. 1110 = A.D. 1698, or according to the authors of the *Khulāṣat-ul-Afkār*, *Natā'ij-ul-Afkār* and *Naḡmah-i-'Andalīb* (Rieu, *loc. cit.*), in A.H. 1111 = A.D. 1699.

For notices on 'Azīm's life see: Ṭahir Naṣrābādī, fol. 185<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 124<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 277<sup>b</sup>; *Yad-i-Bayḍā*, fol. 150<sup>a</sup>; *Khazānah-i-Āmirah*, fol. 333<sup>b</sup>; *Makhzan-ul-Garā'ib*, vol. ii., fol. 564; *Natā'ij-ul-Afkār*, p. 298. See also Rieu, ii., p. 701<sup>a</sup>; Sprenger, *Oude Cat.*, pp. 113, 358.

#### Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs in praise of Bayrām 'Alī Khān and his son Ibrāhīm Khān.

Beginning:—

ای ز بسم الله کل بر فرق فرقان ریخته  
شکر الحمد ازان در کام انسان ریخته

On the margin of fol. 1<sup>b</sup> begins the Maṣnawī called فوز عظیم —

دارم سر حمد حق تعالی الخ

This Maṣnawī, dealing with the creation of the world, morals, mystical love, etc., was composed by the poet at Qandhār after the death of his father in A.H. 1064 = A.D. 1653. It also contains eulogies on Shāh 'Abbās II., Mirzā Sa'd-ud-Din (Wazīr of Khurāsān), Ṣafī Qulī Khān and others.

fol. 15<sup>b</sup>–120<sup>a</sup>. Chronograms on several contemporary events, the dates of which range from A.H. 1055–1082 = A.D. 1645–1671.

fol. 116<sup>b</sup>. Preface which 'Azīm wrote to the جامع الفوائد, Jāmi'-ul-Fawā'id of Bayrām 'Alī Khān.

Beginning:—

واحد الذات كثير الصفات عظیم الشانی را ستایش و نیایش  
بی منتها سزاوار الخ

The date of completion of the preface, A.H. 1068 = A.D. 1657, is expressed by the following chronogram:—

بنوشت بی تاریخ مجموعه بیرام خان

fol. 117<sup>a</sup> (margin). جامع الفوائد, Jāmi'-ul-Fawā'id of Bayrām 'Alī Khān. This Maṣnawī is chiefly devoted to the praise of God and the prophet.

Beginning:—

الهی دیدۀ ده خالی از عیب  
که سوزد از نگاهش پردۀ غیب

fol. 120<sup>a</sup>. Another Maṣnawī in praise of a garden called باغ فرح بخش.

Beginning:—

صباحی دست موسی آمستینش  
عیان نور تجلی از جمینش

Written in a minute Nasta'liq. Not dated, apparently 18th century. Some folios at the end contain short selections from the diwān of Jalāl Asir written in a different hand.

## No. 338.

fol. 322; lines 15; size  $8 \times 5$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

دیوان ملا رفیع

## DÎWÂN-I-MULLÂ RAFÎ'.

Mirzâ Hasan Beg Rafî', مرزا حسن بیگ رفیع, was originally an inhabitant of Qazwîn, but, on account of his long residence in Mashhad, he is better known as Mashhadî. The author of the *Majma'-un-Nafâ'* relates that when 'Abd Ullah Khân Uzbek invaded Khurâsân (A.H. 993 = A.D. 1585) he took away with him, along with other prisoners, Mirzâ Rafî', who was only a boy at that time. Rafî's remarkable intelligence attracted the attention of Nadr Muḥammad Khân, the governor of Balkh. The same author further adds that when Shâh Jahân conquered Balkh and defeated Nadr Muḥammad Khân (A.H. 1056 = A.D. 1646), Rafî' with Nadr Muḥammad's son came to India. The author of the *Natâ'ij-ul-Afkâr* states that Rafî' came to India before Shâh Jahân's expedition to Balkh. Rafî's contemporary biographer, Tâhir Naṣr-âbâdî, gives us to understand that the poet, who was the Kitâbdâr of Nadr Muḥammad Khân, and whose wife's sister the poet married, drew the attention of Shâh Jahân and was brought to India by the emperor, and that Hâjî Muḥammad Jân Mashhadî maliciously reported to Shâh Jahân that Rafî' was only an ordinary poet. This, says Tâhir, hopelessly lowered the poet's position and he was deprived of the imperial favour for ever. But the author of the *Riyâḍ-ush-Shu'arâ* and other later biographers distinctly say that the above statement of Tâhir is untrustworthy. We can, however, rely upon the statement of the author of the *Khazânah-i-Âmirah*, who, on the authority of 'Abdul Hamîd's Pâdishâh Nâmah, relates that, on the 14th Rajab, A.H. 1054 = A.D. 1644, Hasan Beg Rafî', Munshî of Nadr Muḥammad Khân, came to pay respect to the imperial throne and received the *Khil'at* and a reward of three thousand rupees, and was subsequently honoured with the *manṣab* of five hundred, and that on the 4th Rabî', A.H. 1063 = A.D. 1652, the poet received a reward of three thousand for composing a poem in

praise of the emperor. The same author, supported by several others, relates that Rafi' also received once a reward of five hundred rupees from Shāh Jahān's daughter, Jahān Ârā Begam, for a verse in a poem which he composed in praise of the garden باغ حیات بخش.

As a poet Rafi' is highly spoken of by his biographers, but as a refined prose-writer he enjoys a still wider reputation. He obtained the warm favour of Prince Dārā Shikūh, to whom he addressed many laudatory poems. During the time of Aurangzib, Rafi' was appointed the Diwān of Kashmir, and after resigning the imperial service passed a retired life in Delhi. Tāhir says that, at the time of the composition of his work A.H. 1083 = A.D. 1672, he heard that Rafi' was living in great distress. Sarkhwush, who wrote his work in A.H. 1093 = A.D. 1681, speaks of the poet in the past tense. The author of the Mir'āt-ul-Ālam, composed in A.H. 1078 = A.D. 1667, says that the poet had then given up the imperial court and was leading a retired life. So we may conclude that Rafi' died some time between A.H. 1083 and 1093 = A.D. 1672 and 1682.

For references see Tāhir Nasrābādī, fol. 156<sup>b</sup>; Mir'āt-ul-Ālam, fol. 443<sup>b</sup>; Majma'-un-Nafā'is, vol. i., fol. 162<sup>a</sup>; Khazānah-i-Āmirah, fol. 173<sup>b</sup>; Shuhuf-i-Ibrāhīm, fol. 328<sup>a</sup>; Nishtar-i-Ishq, fol. 705; Natā'ij-ul-Atkāf, p. 179. See also Ethé. India Office Lib. Cat., No. 1603; Sprenger, Oude Cat., pp. 92, 111, etc.

Besides the diwān Rafi' also wrote several Maṣnawīs.

#### Contents of the diwān :—

fol. 1<sup>b</sup>. Qaṣīdahs, mostly in praise of Shāh Jahān and Dārā Shikūh, arranged in alphabetical order.

Beginning :—

تا ندھی چون صدف مینہ خود را صفا  
با دل تو کی شود گوهر عشق آشنا

fol. 65<sup>b</sup>. Gazals in alphabetical order.

Beginning :—

ای نام تواز خوبی آرایش دیوانها  
زین نام بھر عنوان ظاهر شدہ فرمانها

fol. 316<sup>a</sup>. Rubā'īs.

Beginning :—

این بیخردان کہ طالب دنیا بند  
ھر یک بگمان غویش یکتا بند

Written in ordinary fair Nasta'liq.  
Dated Rajab, A.H. 1089.

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No. 339.

fol. 59; lines 15; size  $9 \times 6\frac{1}{2}$ ;  $7 \times 4$ .

دیوان بینش

**DÎWÂN-I-BÎNISH.**

The lyrical poems of Binish.

Binish, with his proper name Ismâ'il, was a Kashmîrian poet of some distinction. According to the author of the *Şuḥuf-i-Ibrâhîm*, the poet's ancestors belonged to Persia, but the poet was born and brought up in Kashmîr. He came to Delhi during the time of Aurangzib. According to Rieu, some of the poet's poems are addressed to Şafshikan Khân, who accompanied Aurangzib on his expedition to Kashmîr in the sixth year of his reign. A copy of the poet's Kulliyât, containing several Maşnawîs, is noticed in Rieu, ii., p. 695.

For notices see: *Majma'-un-Nafâ'is*, fol. 81<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 68<sup>b</sup>; *Şuḥuf-i-Ibrâhîm*, fol. 134<sup>a</sup>; *Nishtar-i-'Ishq*, fol. 285; *Makhzan-ul-Ġarâ'ib*, fol. 115.

The present copy contains only the poet's Ġazals arranged in alphabetical order.

Beginning:—

سرزند چون حرف خواهش از لب اظهار ما  
میزند میلی شکست رنگ بر رخسار ما

Written in fair Nasta'liq.

This copy, dated the 8th Rabi' I., A.H. 1324, was written by the Library scribe Faḳl-ul-Bârî, at the request of Shihâb-ud-Dîn Khudâ Bakhsh, the then assistant Librarian.

Written in a neat, good Nasta'liq.

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## No. 340.

fol. 75; lines 12; size  $6\frac{1}{2} \times 4\frac{1}{4}$ ;  $4\frac{1}{2} \times 2\frac{3}{4}$ .

The same.

Another copy of the *diwân* of *Binish*, containing *Ġazals* without alphabetical order. Slightly defective at the beginning.

The initial line with which this copy opens is illegible, and the second *Ġazal* begins thus:—

هرگز نشد بحرف طلب آشنا لیم  
از آبروی خویش چو دریا لبالب

Written in a careless *Nasta'liq*.  
Apparently 19th century.

## No. 341.

fol. 486; lines 27 (in 4 coll.); size  $12\frac{1}{2} \times 8$ ;  $10 \times 5\frac{3}{4}$ .

کلیات صایب

## KULLIYÂT-I-ŞÂ'IB.

The poetical works of *Şâ'ib*.

*Mirzâ Muḥammad 'Alî*, with the poetical title of *Şâ'ib*, مرزا محمد علی المتخلص به صایب, was, according to the author of the *Şuḥuf-i-Ibrâhîm*, son of *Mirzâ 'Abd ur-Raḥîm*. *Şâ'ib* is called *Tabrizî* as well as *Işfahânî*. The fact is that the ancestors of *Şâ'ib* originally belonged to *Tabriz*, where they were settled from a long time. Under the patronage of *Shâh 'Abbâs* the Second, the poet's family was removed to *Işfahân*, and his father was honoured with the post of the *Kad Khudâ*, or provost of the merchants of 'Abbâsâbâd. It was in *Işfahân* that *Şâ'ib* was born in about A.H. 1012 = A.D. 1603. It is said, in the *Riyâḍ-ush-Shu'arâ*, that at an early age *Şâ'ib* showed a peculiar taste for poetry, and spent his days in the company of learned men such as *Ḥakîm Ruknâ*, *Shifâ'î*, and

others. Several biographers state that Ša'ib in his youth performed the pilgrimage at Mecca, and then visited the sacred tomb of the Imâm Mûsâ Rađâ in Khurâsân, and the author of the Nishtar-i-'Ishq, in support of this statement, quotes the following verse of the poet:—

لله الحمد كه بعد از سفر حج صايب  
عهد خود تازه بسلطان خراسان كردم

On his return to Isfahân Ša'ib contemplated another voyage, which brought him to India during the latter period of the reign of Jahângir. Here he found a most benevolent patron in Zafar Khân, the governor of Kâbul, through whose influence the poet entered the court of Shâh Jahân. This emperor showed great favours to Ša'ib, and honoured him with the title of Musta'id Khân and the command of one thousand. Later on, when Ša'ib's father came to India to induce the poet to return to Isfahân, he (Ša'ib), instead of yielding to the desire of his father, accompanied his munificent patron Zafar Khân to the beautiful city of Kashmîr. Shîr Khân, in his Mir'at-ul-Khayâl, states that many offers of high appointments were made to Ša'ib by Shâh Jahân, which the poet did not accept on the excuse of the weak state of his health and his strong desire to return to his native country. Sojourning for some time in Kashmîr, Ša'ib returned to Persia to spend the remaining portion of his life under the patronage of Shâh 'Abbâs the Second and Shâh Sulaymân Šafawî, and received from the former-named king the title of Malik ush-Shu'arâ. It is related that from Isfahân Ša'ib sent the following verse to Zafar Khân, for which he received five thousand rupees from the governor:—

دور دستانرا باحسان ياد کردن همت است  
ورنه هر نظلي بپاي خود ثمر مي افگند

Ša'ib is admitted on all hands to be the greatest among the modern Persian poets and the creator of a new style of poetry. Abû Talib, in his Khulâsat ul-Afkâr, remarks, that Ša'dî was the originator of Gazal to which Bâbâ Figânî gave a new colour, but that Ša'ib was the founder of a new school.

According to Tâhir Nasrâbâdî, as stated by Ârzû, Ša'ib's verses amount to one hundred and twenty thousand; but Shîr Khân says that he saw the poet's diwân consisting of only eighty thousand verses. He was also conversant with Turkish, for almost all the copies of his diwân contain poems in Turki and Âzari.

Ša'ib died a peaceful death in Isfahân, according to the following chronogram by the contemporary poet Wâ'iz, in A.H. 1088 = A.D. 1677:—

شد صایب ازین جهان ویران صد حیث  
 زان درّ ثمین بحر عرفان صد حیث  
 گفتند بناله بلبلان تاریخش  
 ای حیث ازان هزار دستان صد حیث

The authors of the *Khazānah-i-Âmirah*, *Miftāh-ut-Tawārikh*, *Khulāsat ul-Afkār*, *Natā'ij ul-Afkār*, and some others, place the poet's death in A.H. 1080 = A.D. 1677, and in support of this date Ġulām 'Alī Azad, in his *Yad-i-Bayḍā*, gives the following chronogram:—

عند لیب نغمه پرداز فصاحت صایبا  
 رفت ازین عالم بسوی روضه دار السلام  
 خامه ازان انشا کرد مال رحلتش  
 بلبل گلزار جنت صایب عالی کلام

Another chronogram, composed by Muḥammad Sa'īd Ashraf in support of the above date (A.H. 1080), is found in Ārzū's *Majma' un-Nafā'is* and in some other *tadkirahs*:—

بود باهم مردن آقا رشید و صایبا—

On the margin of the *Yad-i-Bayḍā*, fol. 128<sup>a</sup>, a note says that, according to the *Tarikh-i-Muḥammadi*, Ṣā'ib died in A.H. 1085 = A.D. 1674; *Sarkhwush* and the author of the *Shuḥuf-i-Ibrāhīm* place the poet's death in A.H. 1081 = A.D. 1678; *Hāj. Kh.*, vol. iii., p. 290, in A.H. 1087 = A.D. 1676. Rieu's copy of the *Mir'at-ul-Âlam* gives Ṣā'ib's death in A.H. 1089 = A.D. 1678, but our copy of the same work does not give any date.

The author of the *Miftāh ut-Tawārikh* says that a Ġazal of the poet, opening with the following line, is engraved on his tombstone:—

در هیچ پرده نیست و نباشد لقای تو  
 عالم پر است از تو و خالیست جای تو

For notices on his life and work see, besides the references given above: Rieu, ii., p. 263; *Ethé*, *Bodl. Lib. Cat.*, Nos. 1131-1137; *Ethé*, *India Office Lib. Cat.*, Nos. 1606-1623; *W. Pertsch*, *Berlin Cat.*, p. 930; *Sprenger*, *Oude Cat.*, pp. 112, 151, 384; *Ouseley*, *Biogr. Notices*, p. 227;

Cat. des MSS. et Xylographes, p. 398; G. Flügel, i., p. 597; J. Aumer, p. 38; J. C. Tornberg, p. 110.

Some poems of the poet have been translated into German by Tholuck, *Blüthensammlung*, p. 288. The *diwân* has been lithographed in Lucknow, A.H. 1292. A selection from the same, Lucknow, A.H. 1264 and 1871.

#### The Kulliyât:—

This copy of Şâ'ib's Kulliyât is of an exceptional value. It was written, as would appear from the colophon, some ten years before the death of the poet.

Some selections from Şâ'ib's *diwân* are divided under different headings, viz.: (1) واجب الحفظ, *Wâjib-ul-Ḥifẓ*; a selection consisting of *Ġazals*, *Maṭâli'* or opening couplets, *Mutafarriqât* or detached verses, made, according to Sprenger, *Oude Cat.*, p. 386, by one Darwish 'Âmilâ of Balkh, who visited Şâ'ib at Işfahân and obtained a copy of his *diwân*.

For particulars see Ethé, *India Office Lib. Cat.*, No. 1618, where a copy of the *Wâjib-ul-Ḥifẓ* is described.

(2) مرآة الجمال, "The Mirror of Beauty." This selection consists of *Ġazals* or detached lines describing the various parts of the human figure.

The author of the *Şuḥuf-i-Ibrâhim* says that a selection from the *Mirât-ul-Jamâl*, relating to the beauties of mirror, comb, etc., is entitled *مرآة الخيال*, and the said author seems to hold that all these selections were made by Şâ'ib himself:—

اشعار خود را که در صفت اعضاي معشوق بوده به مرآة  
الجمال و آنچه دران مذکور آئينه و شانه بود به مرآة الخيال موسوم  
نموده و مطلع ساير اشعار خود را انتخاب فرموده مسمي بواجب  
الحفظ ساخت —

The *Mirât-ul-Jamâl* and the *Wâjib-ul-Ḥifẓ* are mentioned in Rieu, p. 694. See also Sprenger (*loc. cit.*); Ethé, *India Office Lib. Cat.*, No. 1618; Stewart, p. 70.

#### Contents:—

fol. 1<sup>b</sup>. *Qaṣīdahs* in praise of *Shâh 'Abbās*.

Beginning:—

منت خدايرا که بتوفيق کردگار  
از ناف کعبه چشمه زمزم شد آشکار

چون کاروان حاج خروشان و کف زنان  
آمد بھاک بوس نجف آب خوشگوار  
دریای رحمت ازلی جوش فیض زد  
شد نھر سلسیل ز فردوس آشکار

On fol. 4<sup>b</sup> is a Qaṣidah in praise of Shāh 'Abbās, the following last three lines of which refer to a building in Iṣfahān erected by the Shāh in A.H. 1057:—

در سواد اصفهان دولت مرآئی طرح کرد  
کز شکوه او خجل گردید قصر آسمان  
چون بتوفیق الهی صورت انجام یافت  
این بنای میمنت بنیاد از نقش جهان  
خامه صایب رقم زد از پی تاریخ او  
قبله گاه تاجداران باد دایم این مکان

fol. 10<sup>b</sup>. مشنوی در فتح قندهار. A Maṣnawī on the conquest of Qandahār.

Beginning:—

برارندۀ تاج و تخت و کلاه  
خدو جوانبخت عباس شاه

This Maṣnawī is also noticed in Rieu, p. 694, where it is said to be in praise of Shāh 'Abbās; while in Ethé, India Office Lib. Cat., No. 1606, it is called رزمیه مشنوی, and is said to have been dedicated to Shāh Sulaymān in A.H. 1079. But from a revision of the poem it would appear that it deals with two different subjects, and is divided into two parts; the first, beginning with the above line, is purely in praise of Shāh 'Abbās; the second, beginning on fol. 11<sup>a</sup> with the line:—

چو روز دگر مهر زرین منان

is only a description of the battle. The year A.H. 1079, in which, according to Ethé (*loc. cit.*), the Maṣnawī was composed, is not found here.

fol. 12<sup>b</sup>–13<sup>a</sup> blank.

fol. 13<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

اگر نه مد بسم الله بودي تاج عنوانها  
نه گشتي تا قيامت نوخط شیرازه ديوانها

fol. 468<sup>b</sup>. A few Turkish *Gazals* arranged in alphabetical order.

Beginning:—

نه احتياج كه ساقى ويره شراب منگا  
كه اوز پياله سيني ويردي آفتاب منگا

fol. 470<sup>a</sup> blank.

fol. 470<sup>b</sup>. مطالع, *Maṭāli'* or opening couplets.

Beginning:—

حسرت اوقات غفلت چون ز دل بيرون رود  
داغ فرزند است فوت وقت از دل چون رود

fol. 473<sup>a</sup>. Unfinished *Gazals*.

Beginning:—

خدایا در پذیر این نعره مستانه ما را  
مكن نوميده از حسن قبول افسانه ما را

The colophon, dated Jamādi II., A.H. 1070, runs thus:—

قد فرغ من كتابة هذا الديوان بتوفيق احد الملك المنان بتاريخ  
اوایل عشر الآخر من اخر الجميدى سنة سبعين بعد الالف من  
الهجرة الشريفة النبوية المصطفوية عليه و آله افضل الصلوات و  
اکمل التحية—

مصدق رضا Scribe

Written in a clear minute *Nasta'liq*, within gold-ruled borders with illuminated frontispieces on foll. 1<sup>b</sup>, 2<sup>a</sup> and 13<sup>b</sup>.

## No. 342.

fol. 429; lines 30 (in 4 cols.); size  $12\frac{1}{2} \times 7\frac{1}{2}$ ;  $11 \times 6$ .

The same.

Another valuable copy, containing the earlier collection of the poems of Šā'ib, written in A.H. 1080 = A.D. 1669, i.e. eight years before the poet's death in Šā'ib's own house at Isfahān.

## Contents:—

fol. 1<sup>b</sup>. Qaṣīdahs. The number of Qaṣīdahs in this copy is eighteen, while the preceding copy contains fourteen. The order of arrangement in this is also different from the previous copy.

Beginning:—

تا نه گردیده است خورشید قیامت آشکار  
مشت آبی زن بروی خود ز چشم اشکبار

fol. 12<sup>b</sup>. Maṣnawīs.

Beginning as in the preceding copy:—

برارنده تاج و تخت و کلاه

fol. 14<sup>a</sup> blank.

fol. 14<sup>b</sup>. Gāzals in alphabetical order; beginning as in the preceding copy.

fol. 386<sup>b</sup>–387<sup>a</sup> blank.

fol. 387<sup>b</sup>. مطالع, or opening couplets.

Beginning:—

ز ارباب تجرد نیست بردل بار عالم را  
سبکروحي فزون از حمل عیسی گشت مریم را

fol. 400<sup>b</sup>–401<sup>a</sup> blank.

fol. 401<sup>b</sup>. Unfinished Gāzals arranged in alphabetical order.

Beginning:—

آتش افروز جنون شد دامن صحرای مرا  
طشت آتش ریخت برمر لاله حمرا مرا

fol. 420<sup>b</sup>–421<sup>a</sup> blank.

fol. 421<sup>b</sup>. متفرقات, or detached lines.

Beginning:—

نیست سوي حق یجز تسلیم راهی بنده را  
گفتگوی این گهر گم میکند جوینده را

fol. 426<sup>a</sup> blank.

fol. 426<sup>b</sup>. Turkish Gazals in alphabetical order; beginning as in the preceding copy.

fol. 428<sup>b</sup>–429<sup>a</sup> blank.

This copy ends with some detached verses arranged in alphabetical order.

The following colophon on fol. 428<sup>a</sup> says that this valuable copy was written in Jamâdî II., A.H. 1080, in Şa'ib's own house at Isfahân:—

بعنايت الهي بتاريخ شهر جمادي الثاني در دار السلطنة اصفهان  
در منزل قايل اين افكار اباكار در سنه هزار و هشتاد بانجام  
پيوست —

Scribe مرقوم شکسته عارف تبريزي

A copy of Şa'ib's diwân, written in *Shikastah* hand by this عارف in the beginning of A.H. 1096 in the house of Şa'ib, is noticed in W. Pertsch, Berlin Cat., p. 930.

Written in a beautiful minute *Shikastah* hand within gold-ruled borders, with a fairly illuminated frontispiece.

On fol. 429<sup>b</sup> a note runs thus:—

بعون ملك الوهاب کلیات میرزا صایب تبریز از مطلع تا مقطع  
بمطالعہ رامخ العقیدت بنده سید شیر زمان خان رضوی نبیره  
نواب مجد الدوله عبد الاحد خان صوبه کشمیر و وزیر اعظم  
دستور معظم شاه عالم بادشاه غازی به توجه خاص شاهزاده نادر  
جنگ در آمده سنه ۱۲۷۹ هجری مقدمه —



## No. 343.

fol. 379; lines 21 (in 4 cols.); size  $13 \times 8\frac{1}{2}$ ;  $9 \times 5\frac{1}{2}$ .

The same.

Another fine copy of Ša'ib's Kulliyât.

Beginning with Qaṣīdahs:—

ای سواد عنبرین قامت سدیدای زمین  
مغز خاک از نگهت مشکین لباست نافه چین  
موجّه از ریگ صحرایت صراط المستقیم  
رشته از تار و پود جامه ات حبل المتین  
در بیابان طلب یک العطش گوی تو خضر  
در حریم قدس یک پروانه ات روح الامین

fol. 9<sup>b</sup>. Maṣnawī.

Beginning:—

برارنده تاج و تخت و کلاه الخ

fol. 11<sup>a</sup>–12<sup>b</sup>. Blank.

fol. 12<sup>b</sup>, Ġazals.

Beginning:—

اگر نه مد بسم الله بودی تاج عنوانها الخ

•fol. 317<sup>a</sup>. Maṭālī', in alphabetical order.

Beginning:—

زد غوطه بسکه در تن خاکی روان ما  
گردید رفته رفته زمین آسمان ما

fol. 325<sup>b</sup>. Fards or single verses, arranged in alphabetical order.

Beginning:—

ز وحدتست جهان وجود پا برجا الخ

fol. 329<sup>b</sup>. متفرقات, or detached verses (incomplete ġazals).

Beginning:—

مکن بی بهره یا رب از قبول دل بیانم را  
بزهرا چشم خویان آب ده تیغ زبانم را

Written in a very clear and beautiful Nasta'liq, within gold-ruled borders, with illuminated frontispieces.

Dated, Şafar, A.H. 1112.

Scribe محمد نبی الغرامانی

**No. 344.**

fol. 548; lines 25 (in 4 cols.); size  $15\frac{1}{2} \times 10$ ;  $12 \times 7$ .

The same.

Another copy of Şa'ib's Kulliyât.

Beginning with Ġazals:—

اگر نه مد بسم الله الخ

fol. 514<sup>b</sup>. Qaşıdahs.

Beginning:—

تا نگردد مست خورشید قیامت آشکار  
مشت آبی زن بروی خود ز چشم اشکبار

fol. 530<sup>a</sup>. Incomplete Ġazals.

Beginning:—

آتش افروز جنون شد الخ

This section ends with the Ġazals ending in the letter ن .

fol. 545<sup>b</sup>. Maşnawî.

Beginning:—

برآرندۀ تاج الخ

fol. 547<sup>b</sup>. Turkish Ġazals.

Beginning:—

نه احتیاج که ساقی الخ

Written in a clear Nasta'liq, within gold-ruled borders, with a double-page 'unwân and a beautiful illuminated frontispiece.

Not dated, probably 18th century.

## No. 345.

fol. 510; lines 26 (4 cols.); size  $11 \times 7$ ;  $9 \times 5\frac{1}{2}$ .

The same.

Another copy of Šā'ib's Kuḥliyāt.

Beginning with Qaṣīdahs:—

ای سواد عنیرین الخ

fol. 17<sup>a</sup>. Maṣnawī.

Beginning:—

برارنده تاج الخ

fol. 18<sup>b</sup>. Blank.

fol. 19<sup>b</sup>. Gāzals.

Beginning as usual:—

اگر نه مد بسم الله الخ

fol. 493<sup>b</sup>. مطالع

Beginning:—

حسرت اوقات غفلت چون ز دل بیرون رود

داغ فرزند است فوت وقت از دل چون رود

fol. 497<sup>b</sup>. متفرقات

Beginning:—

خدایا در پذیر این نعره مستانه ما را

Written in ordinary Nasta'liq, within gold and coloured ruled borders.

Some folios towards the end are wormed and damaged.

Not dated, apparently 18th century.

## No. 346.

fol. 862; lines 17; size  $10\frac{1}{4} \times 6\frac{1}{2}$ ;  $8 \times 4\frac{1}{2}$ .

## دیوان صایب

This collection of Šā'ib's poems is similar to the خلاصه صغیر mentioned in Ethé, India Office Lib. Cat., No. 1608, and W. Pertsch, Berlin Cat., p. 930.

fol. 1<sup>b</sup>. Ġazals arranged in alphabetical order except the first which runs thus:—

یا رب از عرفان مرا پیمانه سرشار ده  
چشم بینا جان آگاه و دل بیدار ده

fol. 2<sup>a</sup>. The first alphabetical Ġazal begins thus:—

زهی بغمزه جانسوز برق منهبها  
بخنده شکرین نوبهار مشربها

The usual initial Ġazal, beginning with the line اگر نه مد بسم الله, is the third Ġazal here.

fol. 821<sup>a</sup>. Incomplete Ġazals.

Beginning:—

خدایا در پذیر این نعره مستانه ما را

fol. 858<sup>a</sup>. Turkish Ġazals beginning as usual:—

نه احتیاج که مافی الن

fol. 855 to 862 are supplied in a later hand.

Written in a fair Nasta'liq, within gold ruled and coloured borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.

## No. 347.

fol. 343; lines 17; size  $9\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Another copy of Ša'ib's diwân.

Beginning:—

اگر نه مدد بسم الله الخ

fol. 327<sup>a</sup>–329<sup>a</sup>. Blank.

fol. 329<sup>b</sup>. Maṭālīḥ.

Beginning:—

نیست موی حق بجز تسلیم الخ

At the end, as well as on fol. 326<sup>b</sup>, we find the words بلغ صایب, which lead us to suppose that this copy was revised by Ša'ib himself. The margins in most places contain numerous additions in a different hand.

Written in ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwân and a frontispiece.

Not dated, apparently 17th century.

## No. 348.

fol. 408; lines 24; size  $15\frac{1}{2} \times 10$ ;  $12\frac{1}{4} \times 7$ .

The same.

A very large collection of the poetical works of Ša'ib in two volumes.

VOL. I.

fol. 1<sup>b</sup>. Qaṣīdahs, beginning as in most copies:—

ای مवाद عنبرین الخ

fol. 20<sup>a</sup>. Maṣnawī, beginning as usual:—

برارندد تاج الخ

This volume ends with a portion of the Ġazals ending in the letter د.

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**No. 349.**

fol. 377; lines 25; size as above.

The same.

**VOL. II.**

This copy, which is the continuation of the above first volume, begins with the remaining portion of the Qaṣīdahs ending in the letter د:—

ز اشك دیده بیدرد رنگ از دل کجا خیزد  
اثر در دل ندارد گریه گر توتیا خیزد

fol. 363<sup>a</sup>. Turkish Ġazals, beginning as usual:—

نه احتیاج که ماقی الح

fol. 364<sup>b</sup>. متفرقات, beginning as usual:—

خدایا در پذیر این نعره مستانه ما را الح

fol. 365<sup>b</sup>. مطالع.

Beginning:—

حسرت اوقات غفلت الح

Both the volumes are written in a fair Nasta'liq hand, within gold-ruled borders.

Not dated, apparently 18th century.

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## No. 350.

foll. 67 ; lines 15 ; size  $8 \times 4\frac{3}{4}$  ;  $6\frac{1}{4} \times 3$ .

دیوان محیی

## DÎWÂN-I-MUHYÎ.

This diwân, containing Ġazals of mystic character, is generally ascribed to the great saint Muhyî-ud-Dîn 'Abd-ul-Qâdir Jilânî, better known as Ġauṣ-uṣ-Ṣaqalayn or Ġauṣ-ul-A'zam, who died in Rabi' II., A.H. 561 = A.D. 1166, February ; but the fact that the best authorities do not attribute any diwân to this saint throws grave doubt on the above assertion. For a similar instance it should be remembered that the Futûh-ul-Haramayn of Muhyî Lârî has also been incorrectly ascribed to the above-named saint (see vol. ii., p. 120 of this Catalogue). A copy of this diwân, under the title دیوان حضرت غوث الثقلین, is noticed in Ethé, India Office Lib. Cat., No. 930. See also Rieu, p. 696 ; Sprenger, Oude Cat., p. 501 ; Stewart's Cat., p. 58.

Beginning:—

بی حجابانه در آ از در کاشانه ما  
که کسی نیست بجز درد تو در خانه ما

The initial verse quoted in Ethé, India Office Lib. Cat., *loc. cit.*, is the seventh line in this copy.

The colophon as usual ascribes the work to the saint عبد القادر جیلانی.

A seal of a certain A'zam 'Alî Khân Bahâdur, dated A.H. 1199, is fixed at the beginning.

Written in ordinary Nasta'liq.

Dated the fifteenth year of Muḥammad Shâh Pâdshâh's reign = A.H. 1145 = A.D. 1732.

## No. 351.

fol. 30; lines 15; size  $9 \times 5$ ;  $6 \times 3$ .

The same.

Another copy of the same work.

Beginning as in Ethé, India Office Lib. Cat., No. 930:—

گر بیای بسر تربت ویرانه ما  
بینی از خون جگر آب زده خانه ما

A beautiful copy. Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.

Not dated, apparently 18th century.

## No. 352.

fol. 207; lines 11; size  $8 \times 4\frac{3}{4}$ ,  $7 \times 3\frac{1}{2}$

دبوان مجذوب

## DÎWÂN-I-MAJDÛB.

Mirzâ Muḥammad, with the poetical title of Majdûb, was, according to Ṭāhir Naṣrābādī, fol. 109<sup>b</sup>, a native of Tabriz. This biographer speaks highly of the poet's deep Sufistic tendency and of his ability in poetical compositions. Some chronograms relating to his pilgrimages to Mecca and Najaf, performed once in the company of his father, his father's death and some other contemporary events, the dates of which range from A.H. 1045–1063 = A.D. 1635–1652, are found on fol. 194<sup>b</sup>–195<sup>b</sup> of this copy. None of the biographers fixes the date of Majdûb's death; but the following line of a Rubā'ī, quoted by Dr. Rieu from his copy, gives the poet's death in A.H. 1093 = A.D. 1682:—

گفتا آسود در بهشت عالی

We cannot, therefore, account for the chronogram, quoted by Ṭāhir and the author of the Riyāḍ-ush-Shu'arā, giving the date A.H. 1006



= A.D. 1597, in which the poet is said to have completed his *Maṣnawī Shāh Rāh-i-Najāt*.

Besides the aforesaid *Maṣnawī*, which consists of three thousand verses and the *diwān*, *Majdūb* left, according to the author of the *Makhzan-ul-Garā'ib*, fol. 830, three or four more *Maṣnawīs*, selections from which are given by *Tāhir*, *Ārzū*, and others.

According to the last *Rubā'i* in this copy the poet completed the *diwān* in A.H. 1063 = A.D. 1652 expressed by the words *خوان پُر دُر*.

For further particulars see, besides the references given above, *Sprenger*, *Oude Cat.*, pp. 131 and 479; *Rieu*, ii., p. 696<sup>b</sup>; *Rieu Supplt.*, No. 331.

Contents of the *diwān* :—

fol. 1<sup>b</sup>. *Ġazals* in alphabetical order.

Beginning :—

الهي عبدك العاصي اتاكا  
مقرا بالذنوب قد دعاكا

See *Rieu Supplt.*, *ib.*, where the word *فقد* is wrongly substituted for *قد*.

It should be noticed here that the first two verses are taken from the *Diwān-i-'Alī*, the authorship of which is popularly attributed to 'Alī the fourth caliph.

fol. 164<sup>b</sup>. *Qaṣīdahs*, *Qit'ahs*, *Tarji'-bands*, etc. Beginning as in *Rieu*, *ib.* :—

زور بازوي ترا الله اكبر شاهد است  
گو دل خصم تو منكر باش خيبر شاهد است

fol. 196<sup>a</sup>. *Rubā'is*.

Beginning :—

از مرتبۀ نبي شرف دارد حسن  
از رنگ رخ علي شرف دارد حسن

Written in careless *Nasta'liq* on various coloured papers.

Dated A.H. 1265.

## No. 353.

foll. 16; lines 11; size  $8 \times 5$ ;  $6 \times 3\frac{1}{4}$ .

قصاید مجذوب

## QAṢĀ'ID-I-MAJDŪB.

Qaṣīdahs by the same Majdūb.

Beginning:—

شبه ز شور ناله زارم عجب مدارالع

Written in a clear Nasta'liq.

Dated A.H. 1269.

## No. 354.

foll. 108; lines 9; size  $8 \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 3$ .

دیوان کرامی

## DÎWÂN-I-KIRÂMÎ.

The biographers notice about a dozen of poets under the title of Kirâmî or Girâmî, and as usual confound them with one another.

See Ethé, *India Office Lib. Cat.*, No. 1625. See also Sprenger, *Oude Cat.*, pp. 128 and 412; Rieu, ii., p. 714<sup>a</sup>, and iii., p. 1092<sup>a</sup>; W. Pertsch, *Berlin Cat.*, p. 655, Nos. 36, 37, 38, 39, 40, 41, and pp. 1172<sup>b</sup> and 1189<sup>b</sup>. The present poet seems to be identical with Ḥasan Beg Kirâmî, a Shâmlû Turk. He came to India during the time of Jahāngīr, whom the poet served for some time, and subsequently entered the service of Shâh Jahân, by whom he was made the Bakhshî of Gujarât and the Mir Bahr of Bengal. See *Riyâḍ-ush-Shu'arâ*, fol. 344<sup>b</sup>; *Yad-i-Bayḍâ*, fol. 193<sup>b</sup>; *Makhzan-ul-Ġarâ'ib*, fol. 722; *Nishtar-i-'Ishq*, fol. 189, etc.

Besides the Qaṣīdahs and Qit'ahs which he composed in praise of Shâh Jahân and Dārâ Shikūh and on the occasions of several contemporary events, we find some chronograms expressing the date of birth of the poet's son in A.H. 1050 = A.D. 1640; the accession of Shâh

Jahân in A.H. 1037 = A.D. 1627; the landing of Shâh Shujâ' at Dacca in A.H. 1054 = A.D. 1644, etc.

Contents :—

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning :—

الهي معو گردان از دل ما نقش باطلها  
بعق حق شناساني که جا دارند در دلها

The Ġazals are followed by Qit'ahs, Rubâ'is, Fards and Tarji'-bands all of which are intermixed.

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

No. 355.

fol. 65; lines 15; size  $8 \times 4\frac{1}{2}$ ;  $7\frac{1}{4} \times 3\frac{1}{2}$ .

دیوان معز فطرت

### DÎWÂN-I-MU'IZZ FITRAT.

Mir Mu'izz ud-Dîn Fitrat, میر معز الدین فطرت, who, according to Ârzû, at first adopted the takhalluṣ Fitrat and subsequently Mûsawî and also Mu'izz, was, according to Riyâd, son of Fakhrâ-i-Qummî and belonged to the Mûsawî Sayyids of the place. He was born in A.H. 1050 = A.D. 1640. While in Persia, Mu'izz frequently enjoyed the learned society of Ṣa'ib. He stayed for a long time in Mashhad, and afterwards came to India during the time of Aurangzib. Besides being an eminent poet, he held high offices under that emperor, who, it is said, gave him the title of Mûsawî Khân.

According to the author of the Mir'ât-ul-Khâyâl, Fitrat held for several years the post of the Diwân of Bihâr. According to Shîr Khân Lûdî and some others he died in A.H. 1101 = A.D. 1689; but see Sprenger, p. 408, who disputes this date and gives it as A.H. 1106 = A.D. 1694, also given by Sirâj. The author of the Hamishah Bahâr, Sprenger, p. 128, quotes the following chronogram of the poet's death :—

معز الدین موسوی رفت

For references see: *Majma' un-Nafā'is*, vol. ii., fol. 370<sup>a</sup>; *Riyāḍ ush-Shu'arā*, fol. 310<sup>b</sup>; *Makhzan ul-Garā'ib*, fol. 652; *Mir'at ul-Khayāl*, p. 358; Sprenger, *Oude Cat.*, pp. 109, 128, 137, 151, and also p. 408, where a copy of the poet is mentioned. A portion of the poet's *diwān* is noticed in *Ethé, Bodl. Lib. Cat.*, No. 1993.

fol. 1<sup>b</sup>. Preface.

Beginning:—

سبحان الهدي چند دیده قلم را از مکمله دوات مرمره سلیمانی  
میکشم —

fol. 3<sup>a</sup>. *Qaṣīdahs*.

Beginning:—

شبهها ز شور ناله ام عجب مدار (sic)  
در گوش پنبه گر نهد از صبح روزگار

This copy ends with some *Qit'ahs*, *Tarji's* and *Rubā'is*.  
Written in a fair *Nasta'liq*, within gold-ruled borders.  
Not dated, apparently 19th century.

### No. 356.

fol. 48; lines 11; size 8 × 5; 6 × 3.

The same.

Another copy of *Fitrat's diwān* containing *Qaṣīdahs*.

Beginning:—

جنونم گوش شهرت شد بدامن چون کشم پا را  
پریشان ناله عشقم خبر کن کوه و صحرا را

Written in a careless *Nasta'liq*.

Dated 1260.

## No. 357.

fol. 139; lines 21; size 8 × 5; 6 × 3.

دیوان شوکت

## DÎWÂN-I-SHAUKAT.

Muḥammad Ishâq Shaukat, a native of Bukhârâ, according to his contemporary biographer Ṭâhir Naṣrâbâdî, fol. 263, went to Herat in A.H. 1088 and entered the service of Ṣafî Qulî Khân Shâmlû, the Beglerbegi of that province. Subsequently he went to Mashhad, where he received favours from Mirzâ Sa'd-ud-Dîn Râqim, Wazîr of Khurâsân, and finally settled in Iṣfahân, where he died, according to 'Alî Ḥazîn and the author of the Khulâṣat-ul-Afkâr, in A.H. 1107 = A.D. 1595.

The author of the Majma'un-Nafâ'is, vol. i., fol. 252<sup>b</sup>, says that from some of Shaukat's verses it appears that he came to India as far as Kâbul; but this statement is not supported by any of his reliable biographers. It is said that in his last days Shaukat renounced all worldly concerns and gave himself up entirely to religious contemplation, so much so that he hardly cared to take a piece of coarse bread once in two or three days, and the cloth which he had put on in Khurâsân was never removed from his body until after he breathed his last.

I quite agree with Dr. Ethé (India Office Lib. Cat., No. 1628) in discrediting the statement in the Muntakhab-ul-Ash'âr (Ethé, Bodl. Lib. Cat., col. 246, No. 330) that Shaukat was a native of Iṣfahân, came to India and was killed by a Hindû. The learned doctor is equally right in finding fault with G. Flügel (i., pp. 588 and 589), who, on the authority of Ḥâj. Khal., vi., p. 575, holds that the poet was a contemporary of Shâh Ismâ'il II., and also with the author of the Hamîshah Bahâr (Sprenger, Oude Cat., p. 124), who asserts that the poet was still alive in A.H. 1136 = A.D. 1720.

Shaukat collected his dîwân in A.H. 1093 = A.D. 1682. A Turkish commentary on his dîwân is noticed in G. Flügel, i., p. 590.

For references see also Yad-i-Baydâ, fol. 119<sup>b</sup>; Riyâḍ-ush-Shu'arâ, fol. 216<sup>b</sup>; Sprenger, Oude Cat., pp. 124, 568; Rieu, ii., p. 698<sup>b</sup>; Ethé, Bodl. Lib. Cat., Nos. 1145 and 1146; Ethé, India Office Lib. Cat., Nos. 1628-1633; W. Pertsch, Berlin Cat., p. 934; Kraft, p. 69, etc.

## Contents:—

fol. 1<sup>b</sup>. Qasîdahs, without alphabetical order.

Beginning:—

از بسکه ریخت رنگ جنون بر سرم هوا  
 سودا بپای بست ز مغز سرم حنا

fol. 18<sup>b</sup>. Gazals in alphabetical order.

Beginning:—

جمع گرداند خدا خواب پریشان مرا الخ

Written in minute Nasta'liq.

Dated A.H. 1118.

### No. 358.

fol. 180; lines 15; size  $7\frac{1}{2} \times 5\frac{1}{4}$ ;  $6 \times 3\frac{1}{4}$ .

The same.

Another copy of Shaukat's diwân, beginning as above.

fol. 10<sup>a</sup>. Gazals in alphabetical order; beginning as in Rieu:—

خدا یا رنگ تاثیر کرامت کن فغانم را الخ

Written in ordinary Nasta'liq.

Dated A.H. 1168.

### No. 359.

fol. 186; lines 13; size  $7\frac{1}{4} \times 3\frac{3}{4}$ ;  $5\frac{1}{2} \times 2\frac{1}{2}$ .

The same.

Beginning as above.

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

Presented by مسید خورشید نواب

## No. 360.

fol. 51; lines 15; size  $7 \times 3\frac{3}{4}$ ;  $5 \times 2\frac{1}{2}$ .

مثنوي راز و نیاز

MASNAWÎ-I-RÂZ-WA-NIYÂZ.

A selection from the Maṣnawî, entitled Râz-wa-Niyâz of Râsikḥ.

Mir Muḥammad Zamân Râsikḥ, of Lahore, whose ancestors originally belonged to 'Irâq-i-'Ajam, was in the service of Muḥammad A'zam Shâh (A.H. 1118), the third son of Aurangzîb. Râsikḥ's biographers unanimously agree in reckoning him an eminent poet of vast learning. Sarkhwush, a contemporary biographer as well as a personal friend of Râsikḥ, names the poet as one of the three authorities on which the learned biographer has based his famous work Kalimât-ush-Shu'arâ. In his later days Râsikḥ left the court of Delhi and then took up his residence for some time in Shâh Jahânâbâd and subsequently removed to Lahore.

According to the following chronogram of Sarkhwush, Râsikḥ died in A.H. 1107 = A.D. 1695:—

چو تاریخ فوٹش دل از عقل خواست  
خرد گفت با دل کہ رامنہ بمرد

fol. 1<sup>b</sup>. Beginning of the Maṣnawî:—

ز کلکم ای صریر آہ برخیز  
نسیم کوی بسم اللہ برخیز

See Ethé, Bodl. Lib. Cat., No. 1147.

Written in a careless Nasta'liq.

Not dated, apparently 18th century.

## No. 36r.

fol. 152; lines 13; size  $9 \times 5\frac{1}{2}$ ;  $7 \times 3\frac{1}{4}$ .

مرقع

## MURAQQA'.

"The Scrap-book": a mystical Maṣnawī in the metre and style of Jalāl-ud-Dīn Rūmī's Maṣnawī, illustrated by short anecdotes, by Rāzī.

Mīr 'Askarī 'Āqil Khān, with the poetical title Rāzī, which he derived from his spiritual guide Shaykh Burhān-ud-Dīn Rāz-i-Ilāhī, belonged to a Sayyid family of Khawāf in Khurāsān, but was born in India. He was a favourite companion of Prince Aurangzīb, who on his accession honoured him with the title of 'Āqil Khān, while in A.H. 1091 = A.D. 1680 he was made the governor of Delhi, in which capacity he served for his whole life, till he died on Rabī' II., A.H. 1108 = A.D. 1696.

See Mir'āt-ul-Khayāl, p. 360; Ma'āṣir-ul-Umarā; Rieu, ii., p. 609; Ethé, Bodl. Lib. Cat., Nos. 1148 and 1149; Ethé, India Office Lib. Cat., Nos. 1634-1638; Sprenger, Oude Cat., pp. 123 and 543; W. Pertsch, Berlin Cat., p. 935; Ouseley, Notices of Persian Poets, p. 167, etc., etc.

Besides the present Maṣnawī and a dīwān 'Āqil Khān Rāzī left several Maṣnawīs.

## I.

## شع و پروانه

Also called قصهٔ پدم و رتن, dealing with the love-story of Ratan Sen and Padmāwat, composed in A.H. 1069 = A.D. 1658. See Ethé, India Office Lib. Cat., No. 1634. It is based on an older Hindī story already composed in Persian by Bazmī in A.H. 1028 = A.D. 1619. A Persian prose version of this story, based on Rāzī's شع و پروانه and entitled as فرح بخش, by Lachmī Rām, is mentioned in Rieu, ii., p. 768, while another prose version of the same story is noticed in W. Pertsch, Berlin Cat., p. 998.

## II.

## مهر و ماه

The love-story of Prince Manohar and Princess Madhūmālat, composed in A.H. 1065 = A.D. 1655. It is also called قصهٔ عشق and



غم نامہ. Like the preceding the مهر و ماع is likewise based on an older Hindi story by Shaykh Jamman or Manjhan, which was first rendered into Persian verse in A.H. 1059 = A.D. 1649 (see Rieu, ii., pp. 700<sup>a</sup> and 803<sup>b</sup>), and three years after the second Persian adaptation by Râzi, turned into Dakhnî verses by Nuṣṣrati, A.H. 1068 = A.D. 1657, under the title of گلشن عشق, for which see Ethé, India Office Lib. Cat., No. 1634; Sprenger, Oude Cat., p. 630: Gracin de Tassy, Histoire de la Littér. Hindouie, etc., i., p. 388; ii., pp. 485 and 486. The Mihr-wa-Mâh has been lithographed in Lucknow, 1846. Besides the above-named Maṣnawîs, Râzi also composed the نغمات العشق and the واقعات عالمگیری, ظفر نامہ عالمگیری, also known as واقعات عالمگیری, a history of the first five years of Aurangzib's reign (see Ethé, India Office Lib. Cat., No. 345; Rieu, i., p. 265; ii., p. 699, and iii., p. 1083, etc.).

Beginning of the present poem on fol. 1<sup>b</sup>:—

ایہا الساقی اغثنی فی الغمام  
امقننی من جرعة کاس الکرام

Written in ordinary Nasta'liq.

Dated the 37th year of 'Âlamgir's reign, A.H. 1106.

The MS. is wormed throughout.

### No. 362.

fol. 134; lines 15; size  $8\frac{1}{2} \times 5$ ;  $6\frac{1}{4} \times 3$ .

The same.

Another copy of 'Âqil Khân Râzi's Muraqqa'.

Beginning as above.

Written in ordinary Nasta'liq.

Not dated, apparently 18th century.

## No. 363.

fol. 85; lines 15; size  $8\frac{3}{4} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان ناصر علی

Shaykh Nāṣir 'Alī of Sirhind, who flourished under the patronage of the two distinguished Amīrs of Aurangzib's time, viz., Sayf Khān Badakhshī and Zulfaqār Khān, was a profound Ṣufī as well as a poet of great eminence. He passed his last days in Delhi, where he died on the 6th of Rajab, A.H. 1108 = A.D. 1697. This date of Nāṣir 'Alī's death is given by his intimate friend Sarkhwush, who collected his (Nāṣir 'Alī's) diwān, and followed by almost all the later biographers.

See Rieu, ii., p. 699; Ethé, Bodl. Lib. Cat., Nos. 1150-1152; W. Pertsch, p. 80, and Berlin Cat., p. 936; Sprenger, pp. 113, 126, 151, 201 and 329; Cat. Codd. Or. Lugd. Bat., ii., p. 107; Rosen, Pers. MSS., p. 167; Ethé, India Office Lib. Cat., Nos. 1639-1648.

Gazals, in alphabetical order, beginning on fol. 1<sup>b</sup>:—

محبت جادۀ دارد نهان در خلوت دلها  
چو تار سبزه گم گردید این ره زیر منزلها

Some Qasīdahs, Qit'ahs and Rubā'is, without any order, are found towards the end.

Written in ordinary Nasta'liq.

Dated A.H. 1164.

## No. 364.

fol. 115; lines 14; size  $8\frac{1}{4} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

دیوان تسلیم

DÎWÂN-I-TASLÎM.

Muḥammad Hāshim, who adopted the poetical title of Taslīm as well as of Hāshim, originally belonged to Shīrāz. He came to India during the reign of Aurangzib. He imitated the style of Jalāl-i-Asir.

Beginning with Qasīdahs on fol. 1<sup>b</sup>:—

در جهان ساده لوحی میکنم اسکندری  
روشناسم همچو تیغ مصری از بیجوهری

fol. 26<sup>b</sup>. *Gazals*, in alphabetical order.

Beginning:—

ای مطلع مهر تو موزونی دیوانها  
دیباچه حسن تو رنگینی عنوانها

fol. 89<sup>b</sup>. *Rubā'is*.

Beginning:—

ای ظاهر و باطن همه فاش و نهان  
وی از تو عیان نهان نهانست عیان

fol. 92<sup>b</sup>. *Maṣnawī* and *Sāqī Namah*.

Beginning:—

الهی رنگ سودائی بسر ریز  
نمک بر زخم پنهان جگر ریز

Written in a minute *Nasta'liq*.

Not dated, apparently 19th century.

### No. 365.

fol. 579; lines 17; size 10 × 6; 7 × 3½.

دیوان طاهر وحید

### DÎWÂN-I-ṬÂHIR WAḤÎD.

Mirzâ Muḥammad Ṭāhir, with the takhalluṣ Waḥîd, was the son of Mirzâ Ḥusayn Khân Qazwinî, and was born in Qazwin in A.H. 1055 = A.D. 1645. Waḥîd was appointed historiographer to Shâh 'Abbās II. of Persia (A.H. 1052–1077 = A.D. 1642–1666), whose life, from his birth to the sixteenth year of his reign, he wrote in the تاریخ شاه عباس ثانی. (See Rieu, i., p. 189; Ethé, Ind. Office Lib.

Cat., Nos. 555-557, etc.) In A.H. 1101 = A.D. 1689 he was raised to the dignity of Wazir, which office he enjoyed for eighteen years. Wahid was a good *Inshā* writer, and some of his letters, written in the name of *Shāh 'Abbās*, are to be found in the British Museum (Add. 7690). He passed his last days in retirement, and died, according to the author of the *Khulāṣat-ul-Afkār*, fol. 217<sup>a</sup>, in A.H. 1110 = A.D. 1698.

'Ali Hazin, who says that Wahid died at the age of about a hundred, remarks that the poet, while leading a retired life, came four or five times to his (Hazin's) father's house. Besides the *diwān* and the *Inshās*, Wahid left several *Maṣnawīs* (see below), copious extracts from which are given in the *Khulāṣat-ul-Kalām*. The author of the *Khulāṣat-ul-Afkār*, *ib.*, says that in A.H. 1184 = A.D. 1770, he saw a book of *Inshās* by Wahid, in which Arabic words were totally avoided:—

در منه یک هزار یکصد و هشتاد و چار کتاب انشائی از میرزای  
موصوف بنظر رسید که ترک الفاظ عربی دران التزام و فقط به  
کلمات فارسی عبارت آن قوام داشت — الحق غایت متانت  
و رنگینی دران مشهود میشود —

For references to his life and works see: Sprenger, *Oude Cat.*, pp. 130, 137 and 151; Rieu, *i.*, p. 189; Ethé, *India Office Lib. Cat.*, Nos. 555-557, and Nos. 1653-1655, etc.

fol. 1<sup>b</sup>. Beginning with *Ġazals* arranged in alphabetical order:—

کرامت کن عیاری یا رب این ناقص عیاران را  
بده دستتی که گیرم دامن پرهیز گاران را

Written in beautiful *Nasta'liq*.

Not dated, apparently 18th century.

## No. 366.

fol. 178; lines 15; size  $10\frac{1}{2} \times 6\frac{1}{4}$ ;  $8 \times 4$ .

مثنویات وحید

## MASNAWÎYÂT-I-WAHÎD.

## I.

This Maṣnawî, without any title, is in the metre of Nizâmî's *Makhzan-ul-Asrâr*, and begins thus on fol. 1<sup>b</sup>:—

بسم الله الرحمن الرحيم  
هست نهالی ز ریاض قدیم

After praising *Shâh 'Abbâs*, the poet gives an account of the king's expedition to Qandahâr which he undertook, according to the poet's statement, in the seventh year of the reign.

## II.

نیاز و ناز

fol. 75<sup>b</sup>. Beginning:—

خدا یا سینہ بی سوز دارم  
دلی همچون چراغ روز دارم

The title of the poem occurs thus on fol. 98<sup>b</sup>:—

برمز احوال خود را شرح دادم  
نیاز و ناز نام او نهادم

Written in fair Nasta'liq, in the sixteenth year of Muḥammad *Shâh's* reign.

## No. 367.

fol. 55; lines 14; size  $8\frac{1}{2} \times 7$ ;  $5\frac{1}{2} \times 3$ .

## نیرنگ عشق

## NAYRANG-I-'ISHQ.

A Maṣnawī poem dealing with the love-story of Shāhid and 'Aziz, by Ġanimat.

Muḥammad Akram, with the poetical title Ġanimat, was a native of Ganjah in the Punjab, and a pupil of the distinguished poet Muḥammad Zamān Rāsikh of Lahore (see No. 360 in this Catalogue).

For some time Ġanimat was in the service of Mukarram Khān, who was the Nāẓim of Lahore (A.H. 1106-1108 = A.D. 1694-1696) in Aurangzib's time. Besides the Maṣnawī he left a diwān, noticed in Rieu, ii., p. 700<sup>b</sup>.

The date of composition, A.H. 1096 = A.D. 1685, is expressed by the following chronogram:—

نمایان گشت تاریخ نو آئین  
ز گلزار بهار فکر رنگین

The number of verses, as expressed by the word غنیمت in the following line, is fifteen hundred:—

چو اییانش پس از گفتن شمردم  
باعداد غنیمت راه بردم

Beginning of the poem on fol. 1<sup>b</sup>:—

بنام شاهد نازک خیالان  
عزیز خاطر آشفته حالان

For other copies see: Sprenger, Oude Cat., pp. 113 and 127; Ethé, Bodl. Lib. Cat., Nos. 1153-1155; Ethé, India Office Lib. Cat., Nos. 1649-1652.

The poem was lithographed in Lucknow about A.H. 1263 with a gloss by Muḥammad Ṣālīḥ and others.

Some folios at the beginning of this copy are damaged.  
Written in a clear Nasta'liq.  
Not dated, apparently 18th century.

## No. 368.

fol. 222; lines 15; size  $9\frac{1}{4} \times 6$ ;  $6 \times 3\frac{1}{2}$ .

کلیات اشرف

## KULLIYÂT-I-ASHRAF.

Mullâ Muḥammad Sa'id, with the takhalluṣ Ashraf, was the son of Mullâ Muḥammad Ṣāliḥ Māzandarānī (who wrote a commentary on the Uṣūl-i-Kāfi) and the grandson of the celebrated Mullâ Muḥammad Taqī Majlisī. He came to India during the reign of Aurangzib and was appointed a tutor to the emperor's daughter, Zib-un-Nisā Begam. He went back for a short time to Isfahān, but shortly after returned to this country and attached himself to the service of Bahādur Shāh's second son, Prince 'Azīm-ush-Shān (*d.* A.H. 1124 = A.D. 1712) at Patna. From this place Ashraf intended making a pilgrimage to Mecca, but died shortly after 'Azīm-ush-Shān at Monghyr, on his way to the holy city.

Sarkhwush, while expressing his astonishment at the wonderful genius of Ashraf, remarks that he very often saw the poet in the society of Mir Mu'tizz Mūsawī Khān Fiṭrat (see No. 355) composing Maṣnawīs, Ġazals and Rubā'īs on the spur of the moment, and that in this way Ashraf, in the presence of his friends at Mūsawī Khān's place, composed the Maṣnawī poem Qaḍā-wa-Qadr, consisting of about seven hundred verses.

See also *Hamishāh Bahār*, fol. 12<sup>a</sup>; *Yad-i-Bayḍā*, fol. 23<sup>b</sup>; *Natā'ij-ul-Afkār*, p. 37; *Majma'-un-Nafā'is*, vol. i., fol. 20<sup>a</sup>; *Sprenger*, *Oude Cat.*, p. 340; *Rieu*, ii., p. 738.

fol. 1<sup>b</sup>. Qaṣīdahs in praise of the Imāms and others.

Beginning:—

کرده ام نام خدا مطلع دیوان ثنا  
مطلعی نیست بعالم به ازین نام خدا

fol. 43<sup>b</sup>–45<sup>a</sup>. Elegies on the death of Muḥammad Rafī', Mir Taqī Majlisī and others; Qit'ahs relating to several contemporary events and on the death of میرزا صایب and آقا رشیدی خوشنویس.

fol. 45<sup>a</sup>. معیّات, or Riddles.

Beginning:—

میکشاید هر صباح ای مهر برج دلبری الن

fol. 50<sup>a</sup>. مساقی نامه, consisting of several short Maṣnawis.

Beginning:—

دلا مژده باشد که نوروز شد

fol. 81<sup>a</sup>. قضا و قدر, Fate and Destiny.

Beginning:—

شنیدم روزی از روشن روانی

چو گل نازک خیالی خرده دانی

fol. 101<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

جز نبی و ولی بحق راه مدان خدا را

از در معرفت در آ عالم کبریا را

fol. 144<sup>a</sup>. Fards.

Beginning:—

بجامه تن ندهد حسن پرغرو را

که دام زلف بود دانه مسورا را

fol. 202<sup>b</sup>. Rubā'is in alphabetical order.

Beginning:—

فرمان بر ایزدم بانعام خدا

مداح پیمبرم بانعام خدا

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.



## No. 369.

fol. 459; lines 12; size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

ديوان جوياء

## DÎWÂN-I-JÛYÂ.

Mirzâ Dârâb, with the takhalluṣ Jûyâ, was born in Kashmîr, but his father Mullâ Sâmîrî was a native of Persia. Jûyâ enjoyed the warm favours of Ibrâhîm Khân (son of 'Alî Mardân Khân), who governed Kashmîr during three terms of office, from A.H. 1070-1116 = A.D. 1704. His brother was also a poet, and composed verses under the takhalluṣ Gûyâ. Ġani Beg Qubûl and Mullâ Sâtî' were the pupils of Jûyâ, and in his poetical compositions he imitated the style of Mullâ Mu'izz Fiṭrat and Ṣâ'ib, and according to the author of the Riyâḍ-ush-Shu'arâ, fol. 92<sup>b</sup>, he enjoyed the company of the latter-named poet and Ṭalib Kalim. He died in A.H. 1118 = A.D. 1706.

fol. 1<sup>b</sup>. Qaṣîdahs without any alphabetical order.

Beginning:—

مرا چه حد ثنا لا اله الا الله  
کجا من و تو کجا لا اله الا الله

fol. 80<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

الهې ره نما سوي خود اين مدهوش غافل را  
ز دردست جامه زيب داغ چون طاؤس کن دل را

fol. 381<sup>b</sup>-389<sup>b</sup>. Qit'ahs and tārîkh̄s relating to some contemporary events.

fol. 389<sup>b</sup>-459<sup>b</sup>. Rubâ'îs.

Beginning:—

الله طلب است کار الهی را  
سیری نبود نعمت آگاهی را

fol. 434<sup>b</sup>-459<sup>b</sup>. Short Maṣnawîs.

Beginning:—

بسم الله الرحمان الرحيم  
راه نمايندۀ اميد و ييم

Written in a beautiful Nasta'liq, within gold-ruled borders and illuminated frontispiece.

Not dated, apparently 18th century.

### No. 370.

fol. 440; lines 11; size  $11 \times 7$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

## دیوان نعمتخان عالی

Mirzâ Nûr-ud-Dîn Muhammad with the takhalluṣ 'Âlî, whose relatives were known as expert physicians of Shîrâz, was born in India. In A.H. 1104 = A.D. 1692 he received the title of Ni'mat Khân, and subsequently that of Muqaarrab Khân from Aurangzib; while in the reign of Bahâdur Shâh he was honoured with the title of Dâniṣhmand Khân. According to the author of the *Hamishah Bahâr*, fol. 63<sup>b</sup> (composed A.H. 1136 = A.D. 1723), he died in the third year of Bahâdur Shâh's reign (A.H. 1121 = A.D. 1709). He is known as a very witty and satirical poet.

For further particulars see: Rieu, i., p. 268; ii., pp. 703, 745, 796 and 850; iii., p. 1049; Sprenger, pp. 127, 151 and 328; Elliot, *Hist. of India*, vii., p. 200; Ethé, *Bodl. Lib. Cat.*, Nos. 1157-1160, etc.; Ethé, *India Office Lib. Cat.*, Nos. 1659-1671, etc., etc.

### I.

Prose-preface identical with that in Ethé, *Bodl. Lib. Cat.*, Nos. 1157 and 1158, and in Ethé, *India Office Lib. Cat.*, Nos. 1660, Art. 3.

Beginning:—

عیار افزای نقد سخن اکسیر یست الخ

### II.

Qaṣīdahs, Ġazals, Qiṭ'ahs, Rubā'is, Maṣnawīs and satirical poems; beginning as in Ethé, *India Office Lib. Cat.*, *loc. cit.*:—

تمامی یابد از مصواع بسم الله دیوانها الخ

## III.

fol. 210<sup>b</sup>. Maṣnawī, beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 6:—

حمد و شکر او را که هر چه هست ازوست الح

## IV.

fol. 257<sup>b</sup>.

وقایع فتح قلعه حیدرآباد

A satirical account of the siege of Haydarābād, in seven sections, describing the events from the 14th to 16th Rajab and from the 19th to the 22nd of Sha'bān, A.H. 1097; beginning as in Ethé, India Office Lib. Cat., *loc. cit.*:—

دمی که مدرّس کشف صبح الح

Lithographed in Kānpūr, A.D. 1870, and printed in Lucknow with marginal notes by one Maktūb Aḥmad in A.H. 1259.

Written in fair Nasta'liq, within coloured borders.

Not dated, apparently 19th century.

## No. 371.

fol. 362; lines 15; size  $9\frac{1}{4} \times 6\frac{1}{4}$ ;  $7 \times 3\frac{3}{4}$ .

The same.

Preface, beginning as in the preceding copy.

fol. 13<sup>b</sup>. Beginning of the diwān:—

بیا ای خامه بسم الله سر کن راه مطلبرا  
برآر از دامن حرف آفتاب از نقطه کوکب را

fol. 272<sup>a</sup>. وقایع حیدرآباد.

fol. 336<sup>a</sup>. کد خدائی حسن و عشق, "The wedding of beauty and love," in prose and verse; beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 4:—

حدیث عشق شد زیب بیانم الح

Written in ordinary Nasta'liq by **دیب چند کایست** at the request of one **محمد باقر خان**.

Not dated, apparently 19th century.

No. 372.

fol. 100; lines 12; size  $7\frac{1}{2} \times 5$ ;  $6 \times 3\frac{1}{4}$ .

دیوان خالص

**DÎWÂN-I-KHÂLIŞ.**

Mirzâ Sayyid Husayn, who adopted the poetical title of Khâliş, was of a Persian family and came to India during the reign of Aurangzib, and was honoured with the title of Imtiyâz Khân by that emperor. He was also entrusted with high offices by Bahâdur Shâh, and was killed on his way to Persia in A.H. 1122 = A.D. 1710.

For references to his works and life see: Sprenger, pp. 111, 121, 141, 150 and 460; W. Pertsch, Berlin Cat., pp. 937 and 938; Ethé, India Office Lib. Cat., Nos. 1672 and 1673.

fol. 1<sup>b</sup>. Preface.

Beginning:—

لیم شبی چون میان یار تمام قد جلوهٔ رعنائی الخ

The preface is followed by Gazals, Fards and Rubâ'is arranged in alphabetical order.

Beginning:—

چنان دارند شوق وصل بسم الله عنوانها الخ

Written in fair Nasta'liq.

Not dated, apparently 18th century.

## No. 373.

fol. 275; lines (centre column) 17; (marginal column) 24;  
size  $11 \times 6\frac{1}{4}$ ;  $8 \times 4$ .

دلکشا نامه

## DILKUSHÂ NÂMAH.

A poetical account of Mukhtâr, the avenger of Husayn, in the metre of Firdausi's epic poem *Shâh Nâmah*. It is also known as *Mukhtâr Nâmah*, مختار نامه. By Âzâd.

Beginning with a long preface:—

بیحد ستایش و سپاس خداوند متعالی از ادراک حواس منزّه  
از مقیاس قیاس را مزامست الخ

The poem itself begins thus on fol. 5<sup>b</sup>:—

بنام خداوند لیل و نهار  
خدای نهان خالق آشکار

The title of the poem occurs thus on fol. 10<sup>b</sup>:—

چو دورانم این باده در جام کرد  
خرد دلکشا نامه اش نام کرد

The author gives out his name thus on fol. 6<sup>b</sup>:—

تخلص گر آزاد دارم چه سود  
که از غم زمانی رهائی نبود

In the prologue, fol. 10<sup>a</sup>, the poet enumerates the names of several poets who, he says, were highly skilled in poetical compositions, such as *Wahshi*, *Şaydi*, *Zulâli*, *‘Urfi*, *Qudsi*, *Şâ’ib*, *Zuhûri*, *Firdausi*, *Bâdil* and *Jûyâ*.

In the following verses, fol. 10<sup>b</sup>, the author says that he commenced this work on Thursday, the 7th of Şafar, A.H. 1131 = A.D. 1719.

چو من ابتدا کردم این نامه را  
بنام خداوند روز جزا  
زهجرت هزارا و صد و می و یک  
منه بود تحقیق بی رب و شک

and that it took him six years in completing the poem (fol. 275<sup>b</sup>).—

بترتیب این نامه دلکشا  
کشیدم بیش سال من رفیقا

Dr. Rieu, in his *Persian Cat.*, ii., p. 705, as well as in his *Suppl.* No. 336, in noticing the continuation of Bādil's *Ḥamlah-i-Ḥaydarī* (see the following No.), and in dealing with the present work *Dilkushā Nāmāh*, on p. 719<sup>b</sup>, at first confounds the author of these works with the celebrated Ġulām 'Alī Āzād of Balgrām, and later on, under his "Additions and Corrections," pp. 1091<sup>b</sup>–1092<sup>b</sup>, while correctly suggesting that, at the time of the composition of the *Dilkushā Nāmāh*, Āzād Balgrāmī (*b.* A.H. 1116 = A.D. 1704 and *d.* A.H. 1200 = A.D. 1785) was only fifteen years of age, again wrongly attributes the authorship of the aforesaid two works to Mirzā Arjumand Āzād, son of 'Abdul Ġanī Beg Qabūl, who belonged to a noble family of Kashmīr noted for its learning.

Qabūl at first received his training from Qāsim Khān Mukhlis, of Kashmīr, and later on from Dārāb Beg Jūyā Kashmīrī, who died in A.H. 1118 = A.D. 1706 (see this *Cat.*, No. 369). In a very short time Qabūl rose to great eminence, and, besides a large number of pupils, who after his name became known as قبولیه, he left several sons, two of whom, viz., the aforesaid Mirzā Arjumand Āzād and Mirzā Kirāmī (*d.* A.H. 1155 = A.D. 1742) became known as poets of great note and celebrity. Another son of his, Mirzā Muḥtaram, was also a poet of some distinction (see *Hamīshah Bahār*, fol. 84<sup>b</sup>). Qabūl spent a long time in Delhi in the company of Hidāyat Ullah Khān Kashmīrī, who received the title of Sa'd Ullah Khān from Bahādur Shāh. After this emperor's death he attached himself to the service of Sayyid Ṣalābat Khān of Farrukh Siyar's time, and died, according to the author of the *Gul-i-Ra'nā*, fol. 229<sup>a</sup>, in A.H. 1139 = A.D. 1726.

Now Dr. Rieu's assertion that the author of the aforesaid two works is Mirzā Arjumand Āzād seems to be erroneous on several grounds.

Mirzā Arjumand (the second son of 'Abd-ul-Ġanī Beg Qabūl), who at first adopted the poetical title of 'Azād and subsequently changed it for Junūn, جنون, died, according to the authors of the *Gul-i-Ra'nā*

and *Ṣuhuf-i-Ibrāhīm*, in A.H. 1134 = A.D. 1721. So it seems quite improbable that this Azād could have taken a part in the composition of the *Dilkushā Nāmāh* which was completed in about A.H. 1137 = A.D. 1724, that is, three years after Arjumand Āzād's death.

Again, Dr. Rieu has himself correctly admitted in several places that Mirzā Arjumand Āzād and his father belonged to *Kashmīr*; and it is somewhat strange that the learned scholar failed to note that, in the epilogue of the *Dilkushā Nāmāh*, the author, while expressing his annoyance with India and particularly with *Kashmīr*, distinctly says in the following verses that he originally belonged to Teheran, to which place he fervently prays God to grant him a return:—

ب طهران که اصل نژاد من است  
 رسانی مرا کان مراد من است  
 بکشمیر دلگیر دیگر ممان  
 ز هندی بر آور بایران رمان

The above facts obviously prove that the author of the aforesaid two works can neither be Ġulām 'Alī Āzād nor Mirzā Arjumand Āzād. Nor are we justified in ascribing the works to another *Kashmīrian* poet, Muḥammad Muqīm, who also adopted the *takhalluṣ* of Āzād, was a pupil of Ḥajī Muḥammad Sālim Aslam, and died, according to *Gul-i-Ra'nā*, fol. 34<sup>b</sup>, in A.H. 1150 = A.D. 1737.

So far it seems certain that the author of both the aforesaid works is one and the same Āzād, as it would appear from the following verse of the continuation of the *Ḥamlah-i-Ḥaydarī* (next No.), in which the poet refers to his work *Dilkushā Nāmāh*:—

من از دلگشا نامۀ خویشتن  
 زدم در جهان گرچه لاف سخن

Now, at the beginning, where the continuation of the *Ḥamlah-i-Ḥaydarī* in the following copy commences, the name of the author is written thus on a gilt ground:—

ابتدای ملحقات حملة حیدری منکلام محمد صادق تخلص  
 به آزاد

Again, towards the end of the *Dilkushā Nāmāh*, we find two *Qit'ahs* giving the date of Mirzā Muḥammad Sādiq Āzād's death in A.H. 1159 (A.D. 1746). One of these *Qit'ahs*, written on the margin, was, as it

would appear from the handwriting, written in the same year (A.H. 1159) in which the copy itself was transcribed.

The first Qit'ah runs thus:—

میرزا صادق بمضمار کمال  
کوی سبقت از سفندانان ربود  
هیچکه منت کش دوران نشد  
در زمانه زان سبب آزاد بود  
شرح او این بس که از صدق یقین  
اهل بیت مصطفی را می متود  
نامه مختار را چون نظم کرد  
رتبه و شان سخن را بر فزود  
خامه او مصقل دانشوری  
زنک از آئینه دل می زدود  
سال تاریخ وفات او علیم  
کرد تحریر او بچنت رفت زود

The marginal Qit'ah runs thus:—

تاریخ وفات مرزا صادق ازاد از بنده حقیر کثیر التقصیر غلام

حسین —

فغان کز آسمان بیداد رفته  
کل باغ سخن بر باد رفته  
چکر خون عالمی گردیده زین غم  
ولی او زین جهان دلشاد رفته  
سر بنیش چو کم شد گشت تاریخ (sic)  
ز دوران صادق آزاد رفته

Having in view the aforesaid circumstances I am inclined to assert that the author of the *Dilkushâ Nâmah* and of the following continuation to Bâdil's *Ḥamlah-i-Ḥaydari* is Mirzâ Muḥammad Ṣâdiq Âzâd. Unfor-



unately none of the Persian Anthologists mention the name of Muḥammah Ṣādiq, with the takhalluṣ Âzād; and all I can gather, solely from his own statements in the two works, is, that he originally belonged to Teheran, but came to India and settled in Kashmîr, where he composed the present work in about A.H. 1137 = A.D. 1724, and subsequently the following continuation to Bādîl's *Ḥamlah-i-Ḥaydarî*.

In the following colophon we are told that this copy was written in Kashmîr on Monday, the 22nd of *Shawwāl*, A.H. 1159, in the 29th year of *Julûs* (probably in the reign of Nāṣir-ud-Dîn Muḥammad, who reigned from A.H. 1131-1161 = A.D. 1719-1748).

Written in a fair Nasta'liq, within gold-ruled borders. The headings are written in red.

### No. 374.

fol. 373; lines 25 (in 4 columns); size  $12 \times 7\frac{1}{4}$ ;  $9 \times 5$ .

حملة حیدری

### HAMLAH-I-HAYDARÎ.

A poetical account of Muḥammad and the first Khalifs, chiefly based on the *Ma'ârij-un-Nubuwwat* of Mullâ Mu'în-ul-Miskin, by Bādîl, with a continuation by Muḥammad Ṣādiq Âzād, and not by Mirzâ Arjumand Âzād, as wrongly asserted by Dr. Rieu (see the preceding No. in this Catalogue).

Beginning:—

بنام خداوند بسیار بخش

خرد بخش و دین بخش و دینار بخش

Mirzâ Muḥammad Râfi' Khân, with the takhalluṣ Bādîl, was the son of Mirzâ Maḥmûd Mashhadî. According to *Gul-i-Ra'nâ*, fol. 55<sup>a</sup>, Bādîl was descended from خواجه ممش الدین صاحب دیوان. Bādîl, though born in Delhi, belonged to a noble family of Mashhad, and his relatives held high positions under the Mughal Emperors of Dehli. His uncle, Muḥammad Tâhir, afterwards Wazir Khân, came with Mirzâ Maḥmûd to India and attached himself to the staff of Prince Aurangzib, who, after his accession to the throne, made Tâhir by turns the Subahdâr of Burhânpûr, Akbarâbâd and Mâlwah, till he died in Mâlwah in

A.H. 1088 = A.D. 1677. His other uncle's sons, Nûr-ud-Dîn Muḥammad Khân and Kifâyat Khân came to India and obtained titles and high offices under the Mughal throne. Nûr-ud-Dîn Muḥammad Khân was appointed as Diwân of Burhânpûr, and died in Aurangâbâd, A.H. 1126 = A.D. 1714; while Kifâyat Khân attached himself to the staff of Prince Mu'izz-ud-Dîn, and subsequently was sent to Kashmîr as داروغہ بیوتات, where he died in A.H. 1139 = A.D. 1726. Bâdil's father, Mirzâ Maḥmûd, also obtained high distinctions in India, and the places محمودپورہ برہانپور and محمودپورہ واقع اورنگاباد were named after him, and he lies buried in the latter-named place. Bâdil at first was attached as Diwân to the staff of Prince Mu'izz-ud-Dîn, whose mother was his own sister, and later on was appointed as governor of Guwâliyar and then of Bans Bareilly. After the death of Aurangzib, Bâdil lost his appointment and began to lead a retired life in Dehli, till he died there, according to Gul-i-Ra'nâ, in A.H. 1123 = A.D. 1711. This date of Bâdil's death is also given by Sirâj, Sprenger, Oude Cat., p. 150.

Bâdil did not live to finish the poem, but died shortly after writing the account of 'Uṣmân's assassination. According to the author of the Khulāṣat-ul-Kalâm, fol. 56<sup>b</sup>, one مید ابو طالب قنדרسکی, فاضل الباذل میر ابو القاسم قنדרسکی, a sister's son of اصفہانی, long before Bâdil had written an epopee containing the history of 'Alî from the point at which Bâdil had left off. It so happened that in A.H. 1135 one Najaf, who had long entertained the idea of completing the work, came across Ṭâlib's history of 'Alî, which he added to the end of Bâdil's poem, thus completing the account with uniformity.

See Rieu, ii., p. 704; Sprenger, Oude Cat., p. 368; Ethé, Bodl. Lib. Cat., Nos. 390, 518 and 519; Ethé, India Office Lib. Cat., No. 900; W. Pertsch, Berlin Cat., p. 533, and Mohl. Preface to the "Livres des Rois," p. lxxvii, note.

Another poem of the same title حملہ حیدری, and in the same metre, composed by Mullâ Bâmun 'Alî Kirmâni, with the takhalluṣ Râjî, by the order of Shâhzâdah Ibrâhîm Khân in A.H. 1220, has twice been lithographed in Persia, A.H. 1264 and 1270.

See Rieu, *loc. cit.*; Sprenger, p. 540; Ethé, India Office Lib. Cat., No. 900; and W. Pertsch, Berlin Cat., p. 534.

The Ḥamlah-i-Ḥaydari of Bâdil has been lithographed in Lucknow, A.H. 1267.

No copy of the Ḥamlah-i-Ḥaydari in this Library contains the continuation by Najaf.

The continuation by Mirzâ Ṣâdiq Âzâd begins thus on fol. 296<sup>b</sup>; marked by a beautifully illuminated frontispiece :—

ثنای که سر دفتر نامهاست  
خداوند لوح و قلم را مژاست

In the prologue Şâdiq Âzâd says that after finishing his *Dilkushâ Nâmah*, Muḥammad Fakhr-ud-Dîn, a cousin of Bâdil, requested the author to complete the *Ḥamlah-i-Ḥaydari* which was left unfinished by Bâdil.

This splendid copy, written in a fine *Nasta'liq* with gilt between the lines throughout, bears a sumptuously decorated full-page 'unwân with fine illuminations. The columns are divided by illuminated borders and the headings are written on gilt grounds. The MS. contains about forty miniatures in the Indian style.

Not dated, apparently 18th century.

Presented by Nawwâb Nasir Ḥusayn Khân of Patna.

No. 375.

fol. 346; lines 23 (in 4 columns); size  $11\frac{3}{4} \times 7$ ;  $9 \times 5$ .

The same.

Another copy of Bâdil's Ḥamlah-i-Ḥaydari with the continuation by Şâdiq Âzâd.

Beginning as above.

The continuation begins as in the preceding copy on fol. 302<sup>b</sup>.

Written in a fair *Nasta'liq* within gold-ruled borders, with a beautifully illuminated frontispiece with gilt headings throughout. Some miniatures of the Indian style.

Not dated, apparently 19th century.

The MS. once belonged to Nawwâb Vilâyat 'Alî Khân of Patna.

No. 376.

fol. 392; lines 21 (in 4 columns); size  $11\frac{3}{4} \times 7\frac{1}{2}$ ;  $9 \times 5\frac{1}{4}$ .

The same.

Bâdil's Ḥamlah-i-Ḥaydari with the continuation by Şâdiq Âzâd.  
Beginning as above.

Written in a clear Nasta'liq, with a sumptuously illuminated full-page 'Unwân. Fine Indian miniatures.

Dated A.H. 1252.

A note at the beginning says that this copy once belonged to Sayyid Safdar Nawwâb of Patna.

### No. 377.

fol. 333; lines 21 (in 4 columns); size  $10\frac{1}{2} \times 6$ ;  $9 \times 5$ .

The same.

Another copy of Bâdil's Ḥamlah-i-Ḥaydari without any continuation.

Beginning as above.

Written in ordinary Nasta'liq, within gold borders.

Not dated, apparently 19th century.

### No. 378.

fol. 348; lines 14; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

ديوان عاقل

### DÎWÂN-I-ÂQIL.

This 'Aqil, whose original name was Hunarwar Khân, must not be confounded with his contemporary the celebrated 'Âqil Khân Râzî, the governor of Delhi in Aurangzib's time, nor with the two other poets of the same takhallus, namely, Khwâjah Muḥammad 'Âqil, brother of Khwâjah Kâmil and Sukhunwar Khân 'Âqil of Kashmir, all of whom were poets of more or less distinction and flourished in the 12th century of the Muḥammadan era. Some biographers with a view of avoiding confusion take the precaution of calling the poet 'Âqil Shâhjahânâbâdî. He devoted almost his whole life to the service of the distinguished Nizâm-ul-Mulk Âsaf Jâh (d. A.H. 1161 = A.D. 1748) of Aurangzib's time, and in the first year of Farrukhsiyar's reign (A.H. 1124 = A.D. 1713), when Nizâm-ul-Mulk was transferred to Aurangâbâd, the poet accom-

panied him thither and subsequently went to Shâhjahânâbâd, where he died about the middle of the 12th century A.H.

See Majma'-un-Nafâ'is, vol. ii., fol. 332<sup>b</sup>; Khazânah-i-Âmirah, fol. 264<sup>a</sup>; Gul-i-Ra'nâ, fol. 174<sup>a</sup>; Natâ'ij-ul-Afkâr, p. 306; Maâşir-ul-Umarâ, vol. iii., p. 847.

Contents:—

Ġazals in alphabetical order beginning on fol. 1<sup>b</sup>:—

گواهی میدهد عالم بوحدت ذات بیچون را  
که خاصیت یکی باشد ز چندین جزو معجون را

This copy ends with five Rubâ'is, the first of which runs thus on fol. 347<sup>b</sup>:—

در باغ چو آن تنگ قبا می آید  
صد چاک بجیب غنچهها می آید

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

### No. 379.

fol. 170; lines 14; size  $9 \times 5\frac{1}{4}$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

دیوان نجات

## DÎWÂN-I-NAJÂT.

Mir 'Abd-ul-'Al, with the poetical title Najât, was the son of Mir Muḥammad Mu'min, and belonged to a noble Sayyid family of Iṣfahân. He at first entered the service of Mirzâ Ḥabib Ullah as his Ṣadr, and subsequently attached himself as a munshî or secretary to Shâh Sulaymân and Shâh Sultân Husayn.

Tâhir Naṣrâbâdî, fol. 204<sup>b</sup>, who speaks of Najât in the present tense, had frequent intercourse with him, and speaks of the poet in laudable terms, and remarks that as an accountant the world never produced a more skilled hand than Najât. The same Tâhir further adds that Najât was of marked Ṣûfî character and commanded the respect of the high personages of his age. But the author of the Riyâḍ-ush-Shu'arâ, fol. 432<sup>b</sup>, while admitting that Najât was highly honoured by the

nobles and learned men of Isfahân, severely condemns his debased style and the vulgar diction, in which the author says the poet equally shared the blame with Zulâli, Shaukat Bukhârî and others. Najât died in about A.H. 1126 = A.D. 1714. See Rieu, p. 821<sup>b</sup>, where this date is misprinted as "A.H. 1026."

Besides the diwân, Najât also left a Maṣnawî, entitled گل کشتی, on the art of wrestling. See Rieu, *loc. cit.*, and Sprenger, *Oude Cat.*, p. 512. Khân Ârzû wrote a commentary on this Maṣnawî of Najât.

Beginning of the diwân as in Sprenger, *loc. cit.*:—

گرفتم مهر خاموشي ز لب طبع سخندان را  
زدم بر سر گل طغراي بسم الله ديوان را

Written in ordinary Nasta'liq.

Dated the twenty-third year of Muḥammad Shâh's reign.

### No. 380.

fol. 358; lines 15; size 9 × 5; 6 × 2½.

ديوان سالم

### DÎWÂN-I-SÂLIM.

Hâjî Muḥammad Aslam, with the takhalluṣ Sâlim, was a Hindu Brahman of Kashmîr. He embraced Islâm under Aurangzîb. It is said that the poet Muḥsin-i-Fânî of Kashmîr (d. A.H. 1081 or 1082 = A.D. 1670 or 1671) adopted Sâlim as a son, and trained him in the art of poetry, in which Sâlim gained skill in a short time and became known as one of the eminent poets of Kashmîr. He attached himself to the service of Prince Muḥammad A'zam Shâh, poems in whose praise are found in abundance in the diwân, and by whose permission he performed a pilgrimage to Mecca. After the death of this prince, Sâlim passed his last days as a chronicler of Shâh Âlam in Kashmîr, and died, according to Gul-i-Ra'nâ, fol. 125<sup>a</sup>; Şuḥuf-i-Ibrâhîm, fol. 405<sup>b</sup>; Nishtar-i-Ishq, fol. 828, and Natâ'ij-ul-Afkâr, p. 218, in A.H. 1119 = A.D. 1707. Dr. Rieu in his index, p. 1178, followed by Dr. Eihé in his Bodl. Lib. Cat., No. 1166, places the poet's death in about A.H. 1130 = A.D. 1717, but we cannot account for this date.

## Contents :—

fol. 1<sup>b</sup>. *Gazals* in alphabetical order.

Beginning :—

اي ذات تو مبداء همه اثار عيان را  
وي اسم تو مصدر همه اسماي جهان را

fol. 234<sup>b</sup>. *Rubâ'is*.

Beginning :—

در سایه کعبه فیضها بود بسی  
دل داشت چو مستعار فریاد رسی  
یکچند چو ریسمان دلو زمزم  
در خلد بکام دل کشیدم نفسی

The number of *Rubâ'is* is about four hundred and fifty.fol. 262<sup>b</sup>. *Mukhammasât*.

Beginning :—

نازینینی نازنین ای نازنین دلدار هی الخ

fol. 266<sup>b</sup>. A *Maṣnawī* entitled, according to Ethé, Bodl. Lib. Cat., No. 1166, گنج معانی, and composed, according to the following chronogram (not found in our copy) quoted in the said catalogue, in A.H. 1082 = A.D. 1621 :—

بجو تاریخ این گنج معانی  
ز دلجو نسخه درد نهانی

See also Sprenger, *Oude Cat.*, p. 554, where the poet is confounded with Luṭf Ullah Sâlim, who died, according to the author of the *Riyâd-ush-Shu'arâ*, fol. 190\*, in A.H. 1089 :—

The *Maṣnawī* begins thus in this copy :—

الهی خاطر بی آرزو ده  
حبایم را بدریا شست و شود ده

Cf. Ethé, *Bodl. Lib. Cat.*, *loc. cit.*, where the second part of the above verse is different.

The *Maṣnawī* concludes with the following line :—

چو سالم هر که شد در وصل فانی  
کند میر بهشت جاودانی

fol. 296<sup>a</sup>. Blank.

fol. 296<sup>b</sup>. A long Qaṣīdah ending in letter ش in imitation of Khâqânî.

Beginning :—

دل من کهنه خواصیست شور عشق عمانش الخ

fol. 300<sup>a</sup>. Another Qaṣīdah ending in letter ت.

Beginning :—

ای مسلمانان صباح الخیر عید محشر است الخ

fol. 303<sup>b</sup>–304<sup>a</sup>. Blank.

fol. 304<sup>b</sup>. A series of Qaṣīdahs, mostly in praise of A'zam Shâh.

Beginning :—

حبذا شد نیبه رنگینهای فخرم اوج گیر الخ

fol. 315<sup>b</sup>. Qiṭ'ahs, with chronograms, the dates of which range from A.H. 1014 to 1118.

fol. 342<sup>a</sup>. Short Maṣnawîs, in praise of horse, sword, etc., and description of Naurûz and 'Īd festivals. The first begins thus :—

تعالی الله چه تیغ نصرت است این  
زهی قدرت چه دست قدرت است این

fol. 354<sup>b</sup>. A Maṣnawî introduced by the heading, تعریف عیدگاه, begins thus :—

تمنای جنان کردن گناه است  
درین موسم که فصل عید گاه است

There is a large lacuna immediately after the sixth line of the above Maṣnawî, while fol. 355<sup>a</sup> abruptly opens with the following line of another Maṣnawî in praise of the horse :—

شود آن مبکرو چو مست غرام  
نگردد تر از بحر نعلش تمام

The last line of the Maṣnawî, with which this copy ends, runs as follows :—

که هم رونق دین شود آشکار  
هم از باغ دنیا کند کل بهار



A large number of detached verses, *Ġazals* and *Rubā'is*, are written on the margins.

Written in a clear *Nasta'liq*, with an illuminated frontispiece and an ordinary double-page 'unwān. Some folios at the beginning are placed in new margins.

Not dated, apparently 19th century.

### No. 381.

fol. 515; lines 25; size  $16\frac{1}{4} \times 10$ ;  $11 \times 6$ .

کلیات بیدل

### KULLIYÂT-I-BÎDIL.

The complete prose and poetical works of Mirzâ 'Abd-ul-Qâdir Bîdil, in two volumes, written only one or two years after the poet's death.

Mirzâ 'Abd-ul-Qâdir, with the *takhalluṣ* Bîdil, who is admitted on all hands as the greatest of the Persian poets in India during the last century, was the son of Mirzâ 'Abd-ul-Khâliq. He was of Turkish origin belonging to the *Chagata'i* tribe of *Arlās* (Rieu, p. 706 reads *Arlāt*), but was born in 'Azimâbâd (Patna) in A.H. 1054 = A.D. 1644, for which date the word انتخاب is a chronogram. Having lost his father at the age of five, when he had only finished the reading of the *Qu'rân*, Bîdil was left under the care of his uncle Mirzâ Qalandar. At the age of ten he finished the *Kâfiyah* and had just commenced the *Sharḥ-i-Mullâ Jâmi*, when his uncle prevented his continuing further his Arabic studies. He then began to associate with saints and holy personages and devoted his full attention to the study of their works. The author of the *Gul-i-Ra'nâ*, fol. 56\*, says that the poet at first adopted the *takhalluṣ* of Ramzî, but one day, while he was reading the preface of Sa'di's *Gulistan*, he was attracted by the following line of the *Shaykh*—

بیدل از بی نشان چه گوید باز

and from that day the poet changed the *takhalluṣ* Ramzî for Bîdil. At first he attached himself to the staff of Prince *Shujâ'*, the second son of *Shâh Jahân*, and later on entered the service of *Muḥammad A'zam Shâh*. Being possessed of a wonderful genius Bîdil soon became the

master of Persian and Turkish languages and was honoured with the mansab of five hundred. He travelled to Bengal, Behar and Orissa, and then again returned to Dehli. Being a man of independent spirit Bidil did not like to waste his energy in flattering princes and nobles and addressing laudatory poems to them. He, therefore, gave up the imperial service and began to lead a retired life in Dehli, where he died on Thursday, the 4th of Şafar, A.H. 1133 = A.D. 1720. Besides being a man of extraordinary mental power, he is described by his biographers as a great giant of his age.

For notices on the poet's life see *Khazânah-i-Âmirah*, fol. 115<sup>b</sup>; *Riyâd-ush-Shu'arâ*, fol. 65<sup>b</sup>; *Mir'ât-ul-Khayâl*, p. 459; *Sarkhwush*, fol. 6<sup>b</sup>; *Natâ'ij-ul-Afkâr*, p. 75, etc. See also Sprenger, *Oude Cat.*, pp. 119, 213 and 378-380; Rieu, ii., pp. 706 and 707; W. Pertsch, p. 80, and *Berlin Cat.*, pp. 938-941; Rosen, *Persian MSS.*, pp. 167. Gracin de Tassy, *Histoire de la littér. Hindouie*, i., p. 312; Ethé, *Bodl. Lib. Cat.*, Nos. 1169 and 1170; Ethé, *Ind. Office Lib. Cat.*, Nos. 1676-1686, etc.

The complete works of Bidil are said to amount to between ninety and a hundred thousand lines. The author of the *Gul-i-Ra'nâ*, fol. 57<sup>a</sup>, enumerates thus the following works, with the number of lines contained in each:—

کلیات میرزا نود و نه هزار بیت باین تفصیل  
نسخه عرفان در بحر حدیقه حکیم سنائی که از عمده تصانیف  
میرزاست

واین مصراع تاریخ ختم یافته

هدیه ذوالجلال و الاکرام

یازده هزار بیت

طلسم حیرت در بحر یوسف زلیخا

چهار هزار بیت

و در همین نسخه طور معرفت متضمن حالات و خصوصیات  
کوهستان بیرات که همراه شکر الله خان فوجدار انجا بسر برده  
بود سه هزار بیت

ساقی نامه مسمی بمحیط اعظم دو هزار بیت

تنبيه المهوسين در مذمت کیمیا یک هزار بیت

ترجیع بند جواب فخر الدین عراقی هزار بیت  
 قصاید و ترکیب بند و مقطعات و تواریخ و مخمسات و مربع و  
 مستزاد و اشعار صنایع هزار بیت  
 غزلیات سه هزار بیت  
 رباعیات چهار هزار بیت  
 چار عنصر هیژده هزار بیت  
 غزلیات پنجاه و چند هزار بیت

Contents of the dīwān :—

I.

fol. 1<sup>b</sup>.

چار عنصر

A prose work interwoven with verses, divided into four sections, called *عنصر*. In this Bidil vividly represents the moral character, the religious sentiments and the literary careers of several distinguished persons, *e.g.* شاه فاضل — شاه ملوک — مولانا شیخ کمال — میرزا قلندر — میرزا قاسم — and other eminent persons who were well versed in prose and poetry, and with whom the poet passed his days in literary discussions.

Beginning :—

خداوندا زبان معذور هر صرغه سرائیست عذر هرزه درایان

پیدیر

The work concludes with the following two chronograms, expressing the date of its completion :—

نخست افسونی از اعجاز پرداخت  
 که از افراد هر عنصر فنا رفت  
 دوم در اجتماع چار عنصر  
 نحوست بود چون زنگ از صفا رفت

The colophon runs thus :—

لهم شهر ذي حجه سنه ١١٣٤ يک هزار و یکصد و مي و چار  
هجري بخط اعجز العباد محمد وارث بن محمد باقر الصديقي  
باتمام رسيد

## II.

fol. 109<sup>b</sup>.

### رقعات بيدل

Most of these letters are addressed to his patron, Shukr Ullah Khân (d. A.H. 1108 = A.D. 1606), and to the Amîr's two sons: (1) Mîr Karam Ullah, later on Âqil Khân, and (2) Shâkir Khân.

Beginning as in Rieu, p. 811<sup>a</sup>:—

عجز مراتب حمد و ثنا تسليم بارگاه صدي الخ

## III.

fol. 143<sup>a</sup>. Preface to the old or the first *diwân* of the poet.

Beginning as in *Ethé*, Ind. Office Lib. Cat., No. 1676:—

حمد مبد عي که تردد انفاص هستي موجودات تحريکيست

This *diwân* consists of *Qasîdahs*, *Qit'ahs*, *Rubâ'is*, etc., without any alphabetical order.

The first *Qasîdah* begins thus:—

بنام آن صمد بيچگونه يکتا  
که کرد کون و مکان را بحرف کن پيدا

fol. 195<sup>b</sup>. *Tanbih al-muhsin*, or Warnings to the Alchemists.

Beginning:—

اي مهوس در هواي کيميا الخ

fol. 205<sup>b</sup>. *Rubâ'is*, or Satirical *Rubâ'is*.

Beginning:—

ياران در زندگي زهر چيز رسا الخ

fol. 215<sup>b</sup>. *Gazals* in alphabetical order.

Beginning:—

باوج کبريا گر پهلوي عجز است راه انجا

The colophon is dated 7th Muharram, A.H. 1136.

Scribe, the same, محمد واریف بن محمد باقر.

### No. 382.

fol. 337; lines 25; size  $16\frac{1}{4} \times 10$ ;  $11 \times 6$ .

The same.

This volume is the continuation of the preceding copy and is written by the same scribe.

#### I.

Rubā'is in alphabetical order.

Beginning:—

آنکس که منزله است از اب و گل ما الخ

Dated Sha'bān, A.H. 1136.

#### II.

fol. 112<sup>b</sup>.

طور معرفت

A mystical Maṣnawī illustrated by anecdotes.

Beginning:—

طپش فرسوده شوق ناله تمثال

ز تحریک نفس و میکند بال

The title of the poem occurs thus in the third line from the beginning:—

ز طور معرفت معنی سوایم

بچندین کوه می نازد صدایم

Again, towards the end on fol. 125<sup>a</sup>:—

بیمنش آخر این مکتوب منظوم

بطور معرفت گردید موسوم

Dr. Ethé, in his *India Office Lib. Cat.*, No. 1686, makes a serious blunder in noticing that the *طور معرفت* begins with the following line:—

بینوائی ز محفل هستی  
داشت پیمانهٔ تھی دستی

In the first place it must be remarked that the above line at once suggests that it is the beginning of a *Hikāyat*, while as a general rule all Muhammadan writers begin their works with *حمد* or *توحید*.

Again, on comparing with our copy we find that the above line is only an opening line of a *Hikāyat* belonging to the middle portion of Bidil's other *Maṣnawī*, entitled *عرفان* (see below).

Dated *Dulhijjah*, A.H. 1136.

## III.

fol. 126<sup>b</sup>.

محیط اعظم

Another mystical *Maṣnawī*.

Beginning with a prose preface:—

حمد نشاء آفرینی که میخانهٔ حقیقت انسانی را از نشاء کرنا  
بنی آدم علوم مفاخرت ظهور بخشید

The *Maṣnawī* itself begins thus on fol. 128<sup>b</sup>:—

خوش آندم که در بزمگاه قدم  
می بود بی نشاء و کیف و کم

Dated *Shawwāl*, A.H. 1136.

## IV.

fol. 189<sup>b</sup>.

طلسم حیرت

An allegorical *Maṣnawī*, composed, according to Sprenger, p. 379, in A.H. 1125 = A.D. 1713.

Beginning:—

بنام آن که دل کاشانهٔ اوست  
نفس کرده متاع خانهٔ اوست

## V.

fol. 226<sup>b</sup>.

## عرفان

Another mystical Maṣnawī, composed in A.H. 1124 = A.D. 1712.

Beginning :—

عشق از مشیت خاک آدم ریخت

آنقدر خون که رنگ عالم ریخت

Cf. Rieu, p. 707<sup>a</sup>, where the word هشت is wrongly substituted for مشیت.

Dated Jamādī II., A.H. 1136.

Both the copies are written in a fair Nasta'liq by the same scribe,  
محمد وارث بن محمد باقر الصدیقی

## No. 383.

foll. 192 ; lines 15 ; size  $9\frac{1}{2} \times 5\frac{1}{2}$  ;  $7\frac{1}{2} \times 4$ .

## دیوان بیدل

## DÎWÂN-I-BÎDIL.

Containing a collection of Ġazals arranged in alphabetical order.

Beginning :—

باوج کبریا کز پهلوی عجز مت راه اینجا

Written in a fair Nasta'liq, within gold-ruled borders.

Not dated, apparently 18th century.

No. 384.

fol. 125; lines 14; size  $10 \times 6$ ;  $7\frac{1}{4} \times 4$ .

The same.

Another copy of Bidil's diwân, containing Ġazals and Rubâ'is in alphabetical order.

Beginning:—

غیر وحدت بر نتابد هست عرفان ما الخ

fol. 121<sup>a</sup>. Rubâ'is.

Beginning:—

بیدل چشمت بشور امکان مکشا الخ

Written in a fair Nasta'liq, within coloured borders.

Dated Dulqa'dah, A.H. 1180.

Scribe جانصد

fol. 1<sup>b</sup> contains the signature of Sir Gore Ouseley.

No. 385.

fol. 230; lines 14; size  $12\frac{1}{2} \times 6$ ;  $8\frac{1}{2} \times 3$ .

رباعیات بیدل

RUBÂ'İYÂT-I-BÎDIL.

A very valuable copy of Bidil's Rubâ'is, written eleven years before the poet's death.

The Rubâ'is are arranged in alphabetical order, and begin thus on fol. 1<sup>b</sup>:—

آنکس که منزله است از آب و گل ما الخ

The colophon runs thus:—

روز چهارشنبه هژدهم ماه جمادی الاولی سنه یکهزار و یکصد

و بیست و دو هجرت

Written in a fair Nasta'liq, within gold-ruled borders.



## No. 386.

fol. 161; lines 12; size  $8\frac{1}{2} \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{3}{4}$ .

The same.

This copy contains a smaller collection of Bidil's Rubá'is, and is supposed to be in the author's own hand-writing, written in A.H. 1115, that is, eighteen years before his death.

Beginning:—

حمد دو جهان مزای ذات یکتا  
کز پودۀ غیر او نجو شد من و ما

Dated 19th Muharram, A.H. 1115.

On fol. 1\* the following note, in a later hand, suggests that it is an autograph copy of the author:—

بخط مرزا بیدل مرحوم

Written in a *Nim Shikastah*.

## No. 387.

fol. 330; lines 17; size  $12 \times 6$ ;  $9 \times 4$ .

عرفان

A copy of Bidil's Maṣnawī, called عرفان, noticed above.

Beginning as usual.

Written in different hands.

Not dated, apparently 18th century.

## No. 388.

fol. 331; lines 17; size  $10 \times 5$ ;  $7\frac{1}{2} \times 3$ .

The same.

Another copy of the same عرفان.

Beginning as above.

Written in fair Nasta'liq.

Not dated, apparently 18th century.

## No. 389.

fol. 314; lines 17; size  $8\frac{1}{2} \times 5$ ;  $6 \times 3$ .

ديوان علوي

## DÎWÂN-I-'ULWÎ.

The author, in the preface, calls himself طاهر الحسيني المشتهو يعلوي, Ṭāhir-ul-Ḥusaynī, with the poetical title, 'Ulwī. According to Ṭāhir Naṣrābādī, 'Ulwī originally belonged to Kāshān, and came, according to Hamishah Bahār, fol. 61\*, during Aurangzib's reign to Kashmīr, where he died.

See Sprenger, *Oude Cat.*, pp. 100, 126 and 327-328.

Contents:—

fol. 1<sup>b</sup>. A long preface in flowery style.

Beginning:—

نقش بند جبین خیال الخ

fol. 11<sup>b</sup>. Qaṣīdahs.

Beginning, as in Sprenger, *loc. cit.*:—

از هر دو دیده مطلع دیوان حیرتم

بسم الله از نگاه پریشان حیرتم

fol. 81<sup>b</sup>. Ġazal's in alphabetical order.

Beginning:—

زنگ محفلت برد یادش از دل حیران ما  
گشت خورشید جمالش مطلع دیوان ما

fol. 295<sup>b</sup>. Rubâ'is.

Beginning:—

ذاتست بهر جلوه نموده شانرا  
غافل تعبیر کرده انس و جان را

fol. 305<sup>b</sup>. A Maṣnawī in the form of نامه :—

الهی بستان پیش از الست  
بصیرت نگاهان وحدت پرست

Written in a minute Nasta'liq.

Dated 3rd Rabi' I, A.H. 1110.

### No. 390.

fol. 186; lines 15; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

دیوان حیرت

### DÎWÂN-I-HAYRAT.

The diwân is preceded by a prose preface written by one Fakhr-ud-Din Aḥmad.

In this preface Fakhr-ud-Din designates the poet as—

.... نور بصر علم و معرفت المتخلص بتخلص حیرت خان  
عالی شان المسمی بمیرزا عنایت الله العارثی الچغتائی الانصاری  
المخاطب بخطاب قسور خان

and says that for a long time he was contemplating the collection of the poetical works of Ḥayrat into a diwân; but it so happened that

when Mu'azzam Bahâdur Shâh left Shâhjahanâbâd to fight A'zam Shâh (in A.H. 1119 = A.D. 1707), the former left behind the works of Hayrat. On his return, after the victory, Bahâdur Shâh made an enquiry for the works of Hayrat, but they were lost. So Fakhr-ud-Dîn, who was an ardent admirer of Hayrat, after diligent search, managed to gather some of the poet's works, and added to them the poet's verses which the author (of the preface) had retained in his memory.

The preface begins thus on fol. 1<sup>b</sup>:—

حمد ببعيد و ثنائي ببعيد مر صانعي را که بني نوع انسانرا از  
انواع موجودات الخ

fol. 4<sup>b</sup>. Qasîdahs.

Beginning:—

لخست پرتو خورشيد حسن بي تغيير  
که شد بعالم ارواح و جسم در تائير

fol. 31<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

له خورشيد است طالع صبحدم شبنم فشان پيدا  
که از بهر سچود او سري کرد آسمان پيدا

fol. 171<sup>a</sup>. Rubā'is.

Beginning:—

آن ذات خفي که هست حي مطلق  
از درك عقول و فهم آمد مغلق

Written in good clear Nasta'liq.

Dated 14th Sha'bân, A.H. 1139.

Scribe محمد مخدوم

## No. 391.

fol. 119; lines (central col.) 15, (margl. col.) 24;  
size  $9\frac{3}{4} \times 6\frac{1}{2}$ ;  $8\frac{1}{4} \times 4\frac{1}{4}$ .

دیوان شهرت

## DÎWÂN-I-SHUHRAT.

Hakim Shaykh Husayn, with the takhalluṣ Shuhrat, belonged to Shīrāz. He came to India during the reign of Aurangzib and attached himself to the staff of Prince Muḥammad A'zam Shāh. He was respected by the nobles of the imperial court and received the title of Hakīm-ul-Mamālik. Towards the end of his life he performed a pilgrimage to Mecca, and after his return to India died, according to Riyād, fol. 219<sup>a</sup>, in A.H. 1149. See also Nishtar-i-'Ishq, fol. 962.

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

الهي آشنای نام خود گردان زبانم را  
ز بسم الله زینت بخش دیوان ثنائیم را

The Ġazals are followed by some Mukhammasāt and Rubā'is.

A splendid copy. Written in beautiful Nasta'liq, on gold-sprinkled paper. The last ten folios are written in a later hand.

Not dated, apparently 18th century.

## No. 392.

fol. 198; lines 15; size  $11 \times 6$ ;  $9\frac{1}{4} \times 4\frac{1}{4}$ .

روضۃ المتقین

## RAUDAT-UL-MUTTAQÎN.

A poetical account of the prophets from Âdam to Muḥammad.

By Khâdim.

In the prologue the poet says that he belonged to Îrân but came to India, where he did not receive any help from the inhabitants of the country. That his name is Bâqar, with the *takhalluṣ* *Khâdim*, and that he composed the present poem in A.H. 1149 = A.D. 1736.

I am in grave doubts whether the present Author should not be identified with Nazar Beg *Khâdim* of Delhi, who was the pupil of Mîr Muḥammad Afḍal Ṣâbit (see the following No.), and died, according to *Gul-i-Ra'nâ*, fol. 99<sup>a</sup>, and *Nishtar-i-'Ishq*, fol. 630, in A.H. 1160 = A.D. 1747. See also *Majma'-un-Nafâ'is*, vol. i., fol. 138<sup>b</sup>.

Aḥmad 'Alî *Khân*, the author of the well-known *tadkirah* *Makhzan-ul-Ġarâ'ib* (composed A.H. 1218 = A.D. 1803) and a comparatively modern author, also adopted the *takhalluṣ* *Khâdim*.

Beginning of the poem, fol. 1<sup>b</sup>:—

بنام خدا میکنم ابتدا  
که تا مقصدم زود گردد روا

The name of the author and the date of composition of the poem are given thus in the following lines:—

به باقر مسمی به خادم لقب  
شریفی نژاد و نصیری نصب  
چو بگذشت از هجرت شاه دین  
ز الف و مایه تسعه و اربعین . . .

The title of the poem occurs thus on fol. 8<sup>a</sup>:—

بود تحفه چون باهل یقین  
شده نام او روضه المتقین

The colophon is dated A.H. 1164.

Written in ordinary *Naskh*, within coloured ruled borders.

## No. 393.

fol. 148 ; lines 12 ; size  $8\frac{1}{2} \times 5\frac{1}{4}$  ;  $6 \times 3$ .

دیوان ثابت

## DÎWÂN-I-ŞÂBIT.

Mir Muhammad Afḍal, with the takhalluṣ Ṣābit, was the nephew of Himmat Khân of Badakhshân (son of Islâm Khân) who held the post of Mir Bakḥshî under 'Ālamgîr, and died A.H. 1092 = A.D. 1681. Ṣābit, himself a man of great learning, passed his time in literary and poetical discussions with Shaykh Husayn Shuhrat (see No. 391) and other eminent persons of Dehlî, where he spent his last days in retirement and died on the 12th Sha'bân (according to Rieu, p. 709, 13th Sha'bân), A.H. 1151 = 31st June, A.D. 1738. Ṣābit's contemporary biographer Ârzû, while remarking that he had some unpleasantness with the poet from time to time, admits that he keenly felt the death of Ṣābit, a person whose learning the age could not replace. Ṣābit's son Muhammad 'Azîm (d. 1161) was also a poet of some note and composed verses under the takhalluṣ Ṣābât.

See Majma'-un-Nafâ'is, fol. 99<sup>b</sup>; Riyâd-ush-Shu'arâ, fol. 76<sup>a</sup>; Khazânah-i-Âmirah, fol. 129<sup>b</sup>; Gul-i-Ra'nâ, fol. 69<sup>a</sup>.

See also Sprenger, Oude Cat., pp. 154 and 578; Rieu, ii., p. 709<sup>b</sup>; Ethé, India Office Lib. Cat., No. 1701.

## Contents :—

fol. 1<sup>b</sup>. Qaṣīdahs without any alphabetical order.

Beginning :—

ای که وابسته حرف تو بود نظم بیان  
جست ناطق دعوی کلام تو زبان

fol. 56<sup>b</sup>. Short Maṣnawīs.

Beginning :—

دوئی را نیست در یکتائیش راه  
چه ذاتست این چه ذات الله الله

The Maṣnawīs are followed by another series of Qaṣīdahs.

fol. 95<sup>b</sup>. *Gāzals* in alphabetical order.

Beginning:—

کشد چو صبح وصال تو شمع جان مرا الخ

The copy ends with some *Qit'āhs* and *Mukhammasāt*.

Written in ordinary *Nasta'liq*.

Not dated, apparently 19th century.

### No. 394.

fol. 88; lines 14; size  $8\frac{1}{2} \times 5$ ;  $6 \times 3$ .

دیوان برهان

### DÎWÂN-I-BURHÂN.

Âqâ Muḥammad Ṣāliḥ, with the *takhalluṣ* Burhân, was born in Māzandān. In his youth he came to India during the reign of Muḥammad Shāh (A.H. 1131–1161 = A.D. 1719–1748) and lived an independent life. In the general massacre of Dehli by Nādir (A.H. 1151 = A.D. 1738) Burhân received several severe wounds, of which he died two or three months after.

See *Riyāḍ-ush-Shu'arā*, fol. 68\*; *Nishtar-i-'Ishq*, fol. 258; *Ṣuḥuf-i-Ibrāhīm*, fol. 120\*; Sprenger, p. 154.

fol. 1<sup>b</sup>. *Gāzals* in alphabetical order.

Beginning:—

می پرستان فال بکشائید از دیوان ما  
کایه رحمت بود سر تا بسر قران ما

fol. 85<sup>b</sup>. *Rubā'is*.

Beginning:—

یا شاه نجف دلم ثنای تو کند  
پیوسته تمنای لثای تو کند



The Rubá'is are written diagonally.  
 Beautiful minute Nim-Shikastah hand.  
 Not dated, apparently 19th century.

### No. 395.

fol. 359; lines 17 (in 4 cols.); size 11 × 8; 9 × 6.

ديوان انجب

### DÎWÂN-I-ANJAB.

Badí-ul-'Asr, better known as Hāji Rabī', with the poetical title Anjab, was, according to his own statement, which is quoted by his contemporary biographer Muṣḥafī, fol. 3<sup>b</sup>, a native of Spain (اندلس), and is, therefore, sometimes called حاجي مغربي. He claimed his descent from the great Saint 'Abd-ul-Qādir Jilānī, and gave out that 'Alī Hāzīn was his sister's son. At an early age he came to Iṣfahān, where he spent thirty years and became the pupil of Murtaḍā Qulī Beg, surnamed Wālā-i-Iṣfahān, who was attached to the service of Sarbuland Khān, and who, after his master's death, came to India where he died. After travelling over Persia and performing pilgrimages, Anjab came to India and settled in Delhi, where he met his death at an advanced age. The same Muṣḥafī, who visited Anjab only a few months before his death, says that at the age of seven years Anjab had taken to composing poems, and that he showed the poems of his early youth to the aforesaid Murtaḍā Qulī Beg. He was a most prolific poet, and even fifty years before his death he had collected about fifty lakhs of verses. He wrote a diwān in answer to Nazīrī Nishāpūri in seven days, while it is said that in every new city where he happened to go he left a new diwān. Of the numerous works of this prolific poet, Muṣḥafī has personally seen an imitation of Nizāmī's *Khamsah*, a diwān of about sixty thousand verses, a big work on the *Shi'ah* tenets and the tale of the Four Darwishes, قصه چار درویش, in prose, all of which, says Muṣḥafī, were stolen away from the poet. He also rendered a metrical translation of the eighteen parvas of the *Mahābhārat*, which were also taken away by the Rohillas, and out of which only one volume was brought to Muṣḥafī by a certain person for sale. Anjab was above one hundred years when Muṣḥafī met him last.

See also *Hamishah Bahâr*, fol. 10<sup>b</sup>; *Rieu*, ii., p. 711\*, where a *Maṣnawî* called *فلك اعظم* by this poet is mentioned.

fol. 1<sup>b</sup>. A prose-preface by a different person, who does not mention his name and designates the poet as *مسالک دانش و ادب بدیع*. *العصر محمد انجب*. The preface is introduced by a *Rubâ'i* which runs thus:—

ای ذکر تو آب و تاب افزای سخن  
حاصل ز ثنای تو تمنای سخن

The preface itself begins thus:—

تعالی الله چمن آفرین سخن بهار ایجاد است که بآب باری  
صنعش نهال خامه مرصع شده

fol. 2\*. *Qasidahs* and *Gazals* arranged in alphabetical order.

Beginning:—

خداوندا بر افروز آن چراغ آرزویم را  
کرم کن پرتو نور تجلی گفت و گویم را

fol. 287\*. *Rubâ'is*.

Beginning:—

سرمایه رنگ و بو شنیدیم ترا  
از باغ و بهار برگزیدیم ترا

fol. 291\*. A preface by *Anjab* himself to a larger collection of *Rubâ'is*.

Beginning:—

گلدسته درود از گلزار موهبت واجب الوجودی توان بست

الح

Beginning of the *Rubâ'is*:—

این دمه گل که مظهر تائید است  
سرمایه چار سوی اهل دید است

fol. 307\*. *Qasidahs* without any alphabetical order.

Beginning:—

روی تو زند طعنه گلستان ارم را  
حسن دل پر خون کند آئینه جم را

fol. 342<sup>a</sup>. Sâqî Nâmâh, with a preface by Anjab.

Beginning of the preface :—

ساقی نامہ کہ سخن صاحبِ دلان از استماع آن بجوش آید الٰہ

In this preface the author calls himself عزیز الحق انجب.

The Sâqî Nâmâh begins thus :—

خدا داد تا دستر مس تاك را

نشانید برخاک افلاک را

Written in a fair small Nîm Shikastah.

Not dated, apparently 19th century.

#### No. 396.

fol. 226; lines 15; size  $9\frac{1}{2} \times 5$ ;  $7\frac{1}{4} \times 4$

دیوان امید

### DÎWÂN-I-UMÎD.

Qizilbâsh Khân, with the takhalluṣ Umîd, whose original name was Muḥammad Ridâ, was born, according to his contemporary biographers, 'Alî Qulî Khân Dâgîstânî, fol. 54<sup>b</sup>, and Ḥusaynî, fol. 33<sup>b</sup>, in Hamadân, but was brought up and educated in Iṣfahân, where he enjoyed the learned society of Mirzâ Ṭahîr Wahîd, Amîr Najât, Fa'îd Abhari, and other meritorious poets of that place. He came to India in the beginning of the reign of Bahâdur Shâh, and through the influence of Dulfiqâr Khân, received the manṣab of hazâri (one thousand), and by gradual promotions rose to the manṣab of chahâr hazâri (four thousand) during the time of Muḥammad Shâh. He subsequently entered the service of Nawwâb Nizâm-ul-Mulk Âṣaf Jâh, with whom Umîd came to Dihli in A.H. 1148 = A.D. 1735. When Âṣaf Jâh returned to the Deccan, Umîd did not accompany him and passed his last days in Dihli where he died, according to Riyâḍ, in A.H. 1159 = A.D. 1746. Besides being a poet of some note, he is said to have been an expert musician.

## Contents :—

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning :—

سراسر همچو مهر و ماه گردیدیم دنیا را  
ندارد منزل آسایشی دیدیم دنیا را

fol. 216<sup>b</sup>. مفردات, or detached verses.

Beginning :—

هرگه ز کوی یار سفر میکنیم ما  
چون گرد باد خاک بسر میکنیم ما

fol. 221<sup>a</sup>. Rubā'is.

Beginning :—

در حشر شفیع ما نبی الله است  
ما بنده او ئیم خدا آگاه است

fol. 225<sup>a</sup>. Mukhammasât.

Beginning :—

نباشد طاقت دوری مرا نه تاب دیدن هم  
نه راز خود توانم گفت با کس نه شنیدن هم

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

## No. 397.

foll. 20; lines (centre col.) 21, (margl. col.) 45; size 9 × 6; 6 × 3.

The same.

A selection of Ġazals from the diwān of Umīd.

Beginning as above.

Written in a careless Nasta'liq.

Dated 'Azīmābād (Patna), A.H. 1215.

## No. 398.

fol. 238; lines 15; size  $11 \times 6\frac{1}{4}$ ;  $8\frac{3}{4} \times 4$ .

## کلیات حسینی

## KULLIYÂT-I-HUSAYNÎ.

The poetical works of Husaynî.

Dr. Sprenger, p. 430, while noticing a similar copy of Husaynî's Kulliyât identifies the poet with Husayn Dûst bin Abû Tâlib of Sambhal, who adopted the poetical title of Husaynî and is the author of the well-known tadkirah called Tadkirah-i-Husaynî, which he composed, according to the following chronogram found at the end of the said Tadkirah, in A.H. 1163 = A.D. 1749. But in the following heading of a târikh, fol. 112<sup>a</sup>, relating to the construction of the poet's house, he is called **میر محمد شریف الحسینی**, *Mir Muhammad Sharif-ul-Husaynî* :—

تاریخ تعمیر کردن بندۀ درگاه میر محمد شریف الحسینی خانه  
خود را

while in the colophon he is distinctly called **متخلص بحسینی رازی** while in the following line of a Rubâ'î, fol. 220<sup>a</sup>, he refers thus to his native country, Ray :—

یا رب تو مرا ز ری بهند آوردی الخ

From a careful perusal of his Kulliyât, we learn that from Ray he came to India and lived in Dehlî, was in the service of Farrukh Siyar and Muhammad Shâh, and was present at the invasion of Nâdir, whom the poet accompanied to several places in India; that several sons and one daughter, called Qamar-un-Nisâ Begam, were born to him, and that he was still alive in A.H. 1166 = A.D. 1752.

A series of târikhs relating to numerous contemporary events cover fol. 110<sup>a</sup>–140<sup>b</sup>. Most of the poems in the beginning are in praise of Farrukh Siyar, Muhammad Shâh, and various nobles of their court.

According to the following chronogram, fol. 2<sup>b</sup>, the poet completed the diwân in A.H. 1145 = A.D. 1732.

Contents :—

I.

This section consists mostly of Maṣnawîs of different metres and on different subjects, with a few Qaṣîdahs, Mukhammasât, etc.

Beginning, as in Sprenger, p. 430 :—

دیاچه دیوان حسینی چو به یینی  
صد رنگ گل عبر از ان باغ بچینی

On fol. 19<sup>b</sup> is a Maṣnawî dealing with the story of the Love of Ya'qûb 'Alî Khân, Ming Bâshî, with Şafiyah Begam, at Barampûrî :—

عاشق شدن یعقوب علی خان منك باشی بر صفیه بیگم که در  
قریه برم پوری بهم رسانیده بود

It begins thus :—

شنو افسانه در عشقبازی  
که آوردم بنظم از بی نیازی

II.

Sâqî Nâmahs and Qaṣîdahs in praise of 'Alî, some of the nobles of Dehlî, with a few satirical poems on Sa'd-ud-Dîn Khân and others.

Beginning on fol. 66<sup>b</sup> :—

بیا ساقیا شوخ و شنکم بیا  
می پر نکال فرنگم بیا

III.

Târikhs relating to numerous contemporary events, the dates of which range from A.H. 1124-1166 = A.D. 1711-1752.

Beginning on fol. 110<sup>b</sup> :—

محمد شه آن قبله انس و جان  
سر سروران شاه شاهنشهان

## IV.

Gazals in alphabetical order.

Beginning on fol. 141<sup>b</sup>:—

کرده ام ورد زبان تا مد بسم الله را  
شمع بزم دل نمودم ذکر الا الله را

fol. 218 should be followed by fol. 220.

## V.

Rubā'is.

Beginning on fol. 220<sup>a</sup>:—

یارب تو مرا ز ری بهند آوردی  
با آنکه نکردی بمن دم سردی  
آنجا چو گناهگار و عاصی بودم  
در خاک سیه نشاندی و پروردی

## VI.

Fards or detached verses.

Beginning on fol. 222<sup>b</sup>:—

هرزه کردیها وقار خود نمیدانیم ما  
تا که جا بر مسند قصر قناعت کرده ایم

## VII.

Elegies; the first in the form of Mukhammas.

Beginning on fol. 224<sup>a</sup>:—

بگوئید ای مسلمانان که سبط مجتبی قاسم  
برآمد از درون خیمه با چشم بکا قاسم

The colophon, dated A.H. 1167, runs thus:—

بفضل الله . . . باتمام رسید . . . دیوان معلی بیان . . . متخلص  
بحسینی رازی مسمی بمیر محمد شریف بتاریخ غره شهر رمضان  
المبارک بخط نصیف ضعیف محمد مسیح طالب علم در دار اختلافه

شاه جهان آباد در سنه ۶ جلوس احمد شاه غازی مطابق سنه  
۱۱۶۷ هجریه مئدسه مرقوم گشت

Several seals of Amjad 'Alī Shāh and Wājīd 'Alī Shāh, the late kings of Oudh, are fixed at the beginning and the end of the copy.

Written in ordinary Nasta'liq.

### No. 399.

fol. 354; lines 15; size  $8 \times 4\frac{1}{4}$ ;  $6 \times 2\frac{3}{4}$ .

دیوان آرزو

### DÎWÂN-I-ÂRZÛ.

Sirāj-ud-Dīn 'Alī Khān, with the takhalluṣ Ârzû, the well-known author of the most famous biographical work, *Majma'un-Nafā'is*, was born in Akbarābād in A.H. 1101 = A.D. 1689. He traced his origin, on the paternal side, to Shaykh Kamāl-ud-Dīn, the sister's son of Shaykh Naṣīr-ud-Dīn Maḥmūd Chirāg-i-Dihlī, while from his maternal side he claimed descent from Shaykh Muḥammad Ġaus Guwāliyarī. At an early age he applied his mind to the writing of poetry; and he composed, among other works, the valuable biographical work, *Majma'un-Nafā'is*, in A.H. 1164 = A.D. 1750. In A.H. 1132 = A.D. 1719 he came from Guwāliyar to Shāhjahānābād, where he became familiar with Anand Rām Mukhlīṣ, who, besides other noble treatments, secured for Ârzû a respectable manṣab from the emperor. It was also here that Ârzû found a very influential patron in the person of Mu'taman-ud-Daulah Ishāq Khān Shūstari, after whose death he continued to enjoy the same favour from his patron's son, Najm-ud-Daulah, who, besides other favours, granted Ârzû a monthly allowance of one hundred and fifty rupees. After Najm-ud-Daulah's death, his younger brother, Sālār Jang, continued to patronise Ârzû, and with this benefactor the poet came to his grandfather, Shaykh Kamāl-ud-Dīn's house in Lucknow in Muḥarram, A.H. 1168 = A.D. 1754, and through the kind intervention of Sālār Jang, was granted a monthly allowance of three hundred from Shujā'ud-Daulah. Ârzû died shortly after, on the 23rd of Rabī' II., A.H. 1169 = A.D. 1755. For some time his body was preserved in Lucknow, but was subsequently removed to Shāhjahānābād.



and interred there. Âzâd, in his *Khazânah-i-Âmirah*, gives the following chronogram of Ârzû's death:—

خان والا شان سراج الدين علي  
شمع رونق بخش بزم گفتگو  
زد رقم آزاد مال رحلتش  
رحمت کامل بروح آرزو

Ârzû is admitted on all hands as one of the most eminent authors and poets of his age. The *diwân* he left and his *Tanbih-ul-Gâfilin*, a criticism on *Shaykh* 'Alî Hazin, added a further popularity to his reputation. Besides the *Majma'-un-Nafâ'is* and the *diwân*, he left several works, such as:—

1. *سراج اللغة*, or glossary of the ancient poets, contains those words and phrases used by modern poets, which are omitted in the *Farhang-i-Jahângiri*, *Surûri*, *Burhân-i-Qâṭi*, etc., composed in A.H. 1147 = A.D. 1734.

2. *چراغ هدايت*. A poetical glossary.

3. *عطية كبري*. A treatise on eloquence.

4. *موهبت عظمي*. A treatise on rhetoric.

5. *خيابان*. A commentary on Sa'di's *Gulistân*.

6. *شرح سكندر نامه*, or a commentary on Nizâmî's *Sikandar Nâmah*.

7. *شرح قصايد عرفي*, or a commentary on 'Urfi's *Qasîdahs*.

8. *غرائب اللغات*. A vocabulary of Hindi words explained in Persian.

9. *جواب اعتراضات منير*. Answers to Munîr's criticism on Qudsi's poems.

10. *شرح مختصر المعاني*. Glosses to Taftâzânî's shorter commentary on the third chapter of the *Talkhîṣ* on rhetoric.

11. *شرح گلکشتي مير نجات*. A commentary on Mir Najat's *Maṣnawî*, *گلکشتي*. (See No. 379.)

Ârzû himself gives an account of his own in his *Majma'-un-Nafâ'is*, fol. 43<sup>a</sup>. See also *Khazânah-i-Âmirah*, fol. 93<sup>a</sup>; Sprenger, *Oude Cat.*, p. 132; Gracîn de Tassy, *Littérature Hindoui*, i., p. 69; Blochmann's *Â'in-i-Akbari*, pp. 25-28; Ouseley, *Biographical Notices*, p. 180.

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

ای بسمله نام تو سرلوح زبانرا  
حمد تو بود فاتحه قران بیان را

The initial line quoted in Sprenger is found here on fol. 10<sup>b</sup>.

fol. 340<sup>b</sup>. Rubā'is.

Beginning:—

عالم باغیست از شهود بیچون  
گل کرده هزار رنگ آثار شیون

Written in ordinary Nasta'liq.

The colophon is dated A.H. 1140; but seems to be a mistake for A.H. 1240.

#### No. 400.

fol. 343; lines 16; size  $9\frac{1}{4} \times 6$ ;  $7\frac{3}{4} \times 3\frac{3}{4}$ .

دیوان آذر

### DÎWÂN-I-ÂDUR.

Haji Luţf 'Ali Beg, with the takhalluṣ Âdur, the author of the famous biographical work Âtash Kadah (composed during the years A.H. 1174–1193 = A.D. 1760–1779), was born, according to his own statement in the aforesaid work; at Isfahân in A.H. 1174 = A.D. 1760. He belonged to a noble family of the Shâmlû Turks, and was the cousin of Walî Muḥammad Khân Masrûr. According to several biographers, Luţf 'Ali Beg in the beginning adopted the poetical title of Wâlih, and subsequently of Nakhat, but finally changed both the titles for Âdur, by which epithet he became so well known.

Muṣḥafi, fol. 11<sup>a</sup>, gives a very interesting account of the poet's adopting the title of Âdur. He introduces his narration with the remark that Luţf 'Ali Beg was an exceedingly good-looking man, and that in beauty he surpassed all the inhabitants of Isfahân. Muṣḥafi then goes on to say that Luţf 'Ali Beg at first adopted the takhalluṣ of Maḥrûm, and it so happened that one day in a gathering he met two poets, viz., Mirzâ Muḥammad Ja'far Râhib and Âgâ Muḥammad 'Ashiq, who made enquiries from Luţf 'Ali about his poetical title. To this

Luṭf 'Ali replied that his takhalluṣ was محروم, Maḥrûm or "Disappointed," and in return asked from Âgâ Muḥammad about his poetical surname, who responded that he composed verses under the takhalluṣ عاشق, 'Ashiq or "Lover." Maḥrûm then asked Râhib about his takhalluṣ, to which the latter replied that he chose the epithet بندق عاشق محروم, Bandah-i-'Âshiq-i-Maḥrûm or "The Slave of a Disappointed Lover." This witty reply of Râhib caused a great laughter in the whole assembly, and Luṭf 'Ali, taking it ill, left the assembly in rage, and from that day, says Muṣḥafi, Luṭf 'Ali changed his takhalluṣ to Âḍur. He also composed a Yûsuf Zalikhâ in A.H. 1176 = A.D. 1762.

Muṣḥafi, who composed his tadkirah in A.H. 1199, speaks of Âḍur in the present tense, and says that the poet was then of about sixty years of age.

For references to his life and works see : Makhzan-ul-Garâ'ib, fol. 81 ; Şuḥuf-i-Ibrâhîm, fol. 39<sup>b</sup> ; Riyâd-ush-Shu'arâ, fol. 48<sup>a</sup> ; Natâ'ij-ul-Afkâr, p. 57. See also Rieu, i., p. 375 ; Ethé, Bodl. Lib. Cat., No. 384, etc. ; Ethé, India Office Lib. Cat., No. 693, etc. ; Sprenger, Oude Cat., p. 161, etc. ; Bland, in the Journal of the Royal Asiatic Society, vii., p. 345 ; W. Pertsch, Berlin Cat., p. 624, etc.

Contents :—

fol. 1<sup>b</sup>. Qaṣîdahs, without alphabetical order.

Beginning :—

دریغا که با خود ندیدم مصاحب  
رفیقی موافق انیسی مناسب

fol. 112<sup>b</sup>. Ġazals, in alphabetical order.

Beginning :—

دور از تو جان بیرون دشوار بود یارا  
گر بیتو زنده ماندیم معذور دار مارا

fol. 155<sup>b</sup>. Maṣnawîs.

Beginning :—

بشنوید ای معشر آزادگان  
این حکایت از دل از کف دادگان

fol. 163<sup>b</sup>. Rubâ'îs.

Beginning :—

دور از بشی در اثر زاریها (sic)  
دیدم ز تو در خواب بسی یاریها

fol. 173<sup>b</sup>. Another series of Qasīdahs.

Beginning:—

ز آمد و رفت روز و شب بجهان  
باز آمد بهار و رفت خزان

fol. 243<sup>b</sup>. Another series of Gāzals in alphabetical order.

Beginning:—

بود که در گذرند از گناهگاری ما  
که بیش از گنه مامست شرمساری ما

fol. 336<sup>b</sup>. Rubā'is.

Beginning:—

آن یار که کرده ام باو یاریها  
وان دوست که دیده ام ازو خوارها

Some folios are misplaced in the middle portion of the copy. The right order should be 157, 160–163, 165, 158, 159, 166.

The colophon runs thus:—

بموجب امر حضرت بندگان میر صاحب معالی مناقب ...  
امیر این الا میر این الا میر حضرت میر صاحب میر مراد علی  
خان ... دعا گو نور محمد دیوان رفیق را باتمام رسانید — بتاریخ  
۷ ماه صفر سنه ۱۲۱۸

Written in fair Nasta'liq, with a beautifully illuminated double-page 'unwân.

#### No. 401.

fol. 118; lines 13; size 8 × 5; 6½ × 3½.

دیوان مشتاق

### DÎWÂN-I-MUSHTÂQ.

Mir Sayyid 'Alî, with the takhalluṣ Mushtâq, was a Husaynî Sayyid of Isfahân, and an intimate friend of Luṭf 'Alî Khân Âḡur, who collected

Mushtâq's diwân after his death. See Atash Kadah, p. 536; Riyâd-ush-Shu'arâ, fol. 404<sup>a</sup>; Rieu, p. 813<sup>b</sup>.

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

مخوان ز دیرم بکعبه زاهد که برده از کف دل من اینجا  
بناله مطرب بعشوه ماقی بخنده ماعر بگریه مینا

fol. 94<sup>a</sup>. Rubâ'is.

Beginning:—

ای رشته بندگیت در گردن ما  
هم از تو بود روی تو آوردن ما

fol. 97<sup>b</sup>. Tarji'-bands.

Beginning:—

من کیستم از خم کمندی  
در حلقه زلف پایبندی

fol. 109<sup>b</sup>. Qasîdahs.

Beginning:—

محمل افروز جهان باز در ایوان حمل  
علم شعشعه افراخت زرین مشعل

Written in fair Nasta'liq.

Not dated, apparently 19th century.

### No. 402.

fol. 610; lines 15; size 8 × 5; 5 × 3.

کلیات حزین

### KULLIYÂT-I-HAZÎN.

The complete poetical works of Ĥazîn.

Shaykh Muḥammad, popularly called 'Alî, and with the poetical *nom de plume*, Ĥazîn, was one of the most accomplished writers of the

later period. He was the son of Shaykh Abū Ṭālib Gilānī, and was born in Iṣfahān, Rabī' II., A.H. 1103 = A.D. 1691. Ḥazīn traced his descent from Shaykh Zāhid Gilānī, the spiritual guide of the celebrated Shaykh Ṣafī-ud-Dīn Ardabili.

In the preface to his commentary on his قصیدۀ لامیہ the poet designates himself thus:—

ابو المعالي محمد المشتهر بعلي ابن ابي طالب بن عبد الله بن  
جمال الدين علي الزاهدي الجيلاني

Born of a learned and highly respectable family and himself a scholar of vast learning, Ḥazīn commanded the respect of kings and nobles. It is said, in the *Mir'at-i-Âftâb-Numâ* and *Nishtar-i-'Ishq*, that Shâh Ṭahmâsp, son of Sultân Ḥusayn, repeatedly went to visit the poet in his own house. He received his early education from his father, and later on learnt Muhammadan Law, Jurisprudence, Logic, Mathematics, Sciences, and other subjects from several specialists of Iṣfahān and Shirâz, among whom some of his biographers name his uncle, Shaykh Ibrāhīm Jilānī, the celebrated Mullâ Bâqir Majlisi (who is said to have been closely related to Ḥazīn), Mīr Muhammad Masīḥ of Persia, and others. Being conscious of the wonderful genius of Ḥazīn, his father intended to educate the boy in all the branches of Muhammadan literature; but the future poet, while still a mere child, showed a marked inclination for poetry, and in spite of his father's prudent precepts directed his attention towards versification, and composed poems, concealing them from his father.

It is said that at the age of seven Ḥazīn composed a *Ġazal* in answer to Shaukat Bukhārī, and another when he was nine years old in answer to Ṭāhir Wahīd, who praised the composition highly. One day several poets, gathered in Ḥazīn's father's house, happened to be extolling the poetical genius of Ḥazīn. In the course of conversation they began to praise Muḥtashim Kāshī (d. A.H. 996 = A.D. 1587), and one of them cited the following beautiful maṭla' of this eminent poet:—

ای گردن بلند قدان در کمند تو  
رعنای آفریدۀ قد بلند تو

Maulānā Ḥasan, who was present in that assembly, asked Ḥazīn to compose a maṭla' in answer to that of Muḥtashim, and the boy poet spontaneously extemporized thus:—

صید از حرم کشد خم جعد بلند تو  
فریاد از تطاول مشکین کمند تو

His father and the whole assembly were amazed at the wonderful skill of the boy, and Maulânâ Hasan, in his enthusiasm, kissed the forehead of the boy poet. Muṣṣafî, quoting from Ḥazîn, says that from that day Ḥazîn obtained his father's permission to compose poetry.

In his early years Ḥazîn travelled all over Persia, and in A.H. 1143 = A.D. 1730, after performing a pilgrimage to the holy city of Mecca, he came to Lâr. Here Ḥazîn had hardly passed a couple of months when a number of the citizens, at the instigation of Mirzâ Bâqir Kalântar, killed Wali Muḥammad Khân Shâmlû, who at this time was sent here as governor by Nâdir Shâh. The murderers, who had rebelled against Nâdir, became acquainted with Ḥazîn and divulged the story. In the meantime Muḥammad Khân Balûch, who was sent with a large army to invade Jahram, جهرم, hearing the news of Wali Muḥammad's fate, hastened to Lâr. The rebels, on hearing of Muḥammad Khân's arrival, tried to escape from the city, but were arrested and most of them killed on the spot. Ḥazîn, who was found in the company of the conspirators, being suspected as an accomplice, was subjected to various tortures and ill-treatment. To avoid these hardships the poet fled to Kirmân, and was on the point of leaving that place for Ardabil, when the governor of Kirmân, through the help of one of Wali Muḥammad's servants, sent the intimation of Ḥazîn's presence in Kirmân to Muḥammad Taqî Khân Mashhadî, the Beglerbegi of the Province. Taqî Khân was about to proceed against Ḥazîn as a criminal, when, to the good luck of the poet, 'Alî Qulî Khân Wâlih Dâgîstânî, the well-known author of the famous biographical work *Riyâḍ-ush-Shu'arâ*, (on whose account the present biographical notice of the poet is for the greater part based, and who at this juncture was staying here waiting for a ship to India), received information of Ḥazîn's perilous situation. The aforesaid Beglerbegi was an intimate friend of Wâlih, and the latter, a fellow-citizen of Ḥazîn, being anxious for the poet, liberated him from the hand of the Beglerbegi. Wâlih and Ḥazîn then came together to Bandar-i-'Abbâs, where they received hospitable treatment from Mirzâ Ismâ'îl, the governor of the port. Leaving Ḥazîn with the aforesaid Mirzâ, Wâlih set out for India. Ḥazîn was still suspected as a criminal, and finding his position unsafe in any part of Persia, he at last embarked for India, never to return to his beloved motherland. He landed here ten days after his friend Wâlih's arrival. According to the author of the *Mir'ât-i-Âftâb-Numâ*, Ḥazîn came to India in A.H. 1146 = A.D. 1733, while the author of the *Nishtar-i-'Ishq* says that Ḥazîn, after leaving the Persian port, reached Bhakar, and then by the way of Multân and Lahore, reached Shâhjahânâbâd in A.H. 1147 = A.D. 1734. Both the friends, Wâlih and Ḥazîn, continued to live in the imperial city of Delhi, and, on one occasion, the latter went to Lahore. At this time Nâdir, with his powerful

army, invaded India, and Ḥazīn, finding his position unsafe in Lahore, hastened back to the imperial city, and secluded himself in the house of Wālih. After Nādir's withdrawal from India, Ḥazīn again went to Lahore, where, this time, he incurred the displeasure of Zakariyā Khān Dilāwar Jang, the Šūbahdār of Lahore, who became an enemy to the poet; but Wālih, coming to know of his friend's dangerous position, wrote to Husayn Qulī Khān, who had been sent as an ambassador to Nādir Shāh and was at this time returning from his mission, to take care of Ḥazīn, and bring him safely to Shāhjahanābād. Ḥazīn's vast reputation as a poet had already spread abroad over distant countries, and in the imperial city he received the warm favours of the king, and was highly respected by the nobles and chiefs of the imperial throne. It is said that Nawwāb 'Umdat-ul-Mulk Amīr Khān, who adopted the poetical title of Anjām, secured for the poet, from the king, a Jāgir of forty thousand rupees, near Akbarābād, and that the king also on one occasion awarded the poet a sum of five lakhs through the said 'Umdat-ul-Mulk. It is related in some taḍkirahs that the emperor, Muḥammad Shāh, once requested Ḥazīn to come to him and to delight him with some of his beautiful compositions, and that the poet turned a deaf ear to the imperial order. The emperor, it is said, then personally went to Ḥazīn's house, but the poet, hearing the news of the emperor's arrival, stealthily left the place on the pretence of visiting the sacred tomb of Khwājah Bakhtiyār Kākī, and thus avoided the meeting. Being proud of his affluence and ability, Ḥazīn, remark some of his biographers, began to look down on the Amīrs and nobles, and commenced, says his friend Wālih, as the poet's nature was, to write satires against the citizens, and did not even spare the king and his nobles. In spite of his friend Wālih's advice, Ḥazīn continued his satirical writings, till, says Wālih, the poet lost all esteem in the eyes of the public. Wālih, seeing that his counsel was of no use to Ḥazīn, and having consideration for the responsible office he held under the emperor and the high public esteem, had at last, to his deep regret, to give up his friendship with Ḥazīn, and cut off all communication with the poet, with whom he had been intimately associated for so long a time and whom he had saved from so many persecutions. Ḥazīn then began to criticise the eminent poets of the imperial court, and wrote satires against many of them, such as Sirāj-ud-Dīn 'Alī Khān Ārzū, the author of the famous Persian biographical work, *Majma'-un-Nafā'is*, Mīr Muḥammad Afḍal Šābit, and others. In revenge Ārzū wrote the تنبيه الغافلين, *Tanbīh-ul-Ġāfilīn*, or, "A Warning to the Careless," in which he collected a large number of frail verses from Ḥazīn's diwān, and criticisingly pointed out mistakes therein. Another friend of Ḥazīn's, the learned Āzād Balgrāmī, in his *Khazānah-i-Āmirah*, tried to defend the poet by writing a refutation to Ārzū's criticisms.



Again, one day a friend of the eminent poet, Muḥammad Afḡal Ṣābit, read a verse of Ṣābit's to Ḥazīn, who remarked that the verse was the composition of another poet and that Ṣābit had stolen it. Ṣābit's son, Muḥammad 'Azīm Ṣabāt, seeing his father thus insulted, collected in a few days about five hundred verses from Ḥazīn's dīwān, and gave out that they were all stolen by Ḥazīn from other poets. Ḥazīn also wrote satires against the people of Kashmīr, who revenged themselves by inducing Mullā Ṣāṭī' and other Kashmīrian poets to write satires against Ḥazīn. He was thus disgraced before the public, and had made himself enemies all around him. He had offended the king, wounded the feelings of the nobles and chiefs, and had affronted the favourite poets of the court. Finding himself in a dangerous situation and entirely defenceless, Ḥazīn had to quit the imperial city. He came to Akbarābād, which place he shortly afterwards left for Benares. At the request of his pupil, Rājah Rām Narāyan, the Nāẓim of 'Azīmābād (Patna), Ḥazīn once came to Azīmābād, but shortly after returned to Benares, where he spent his last days, which place he loved so much and to which he refers thus:—

از بنارس نروم معبد عام است اینجا  
هر برهنم بچه لجهمن و رام است اینجا

Ḥazīn died here a peaceful death in A.H. 1180 = A.D. 1766, and was buried in the tomb he had himself built only a few years before his death. The place where this great author lies buried is known as Fāṭimān, and the following lines of his own, engraved by himself, can still be seen:—

زبان دان محبت بوده ام دیگر نمیدانم  
همیندانم که گوش از دوست پیغمی شنید اینجا  
حزین از پای ره پیما بسی سرگشتگی دیدم  
سر شوریده بر بالین آسایش رمید اینجا

The following note on the margin of Walih's *Riyāḡ-ush-Shu'arā*, fol. 111<sup>b</sup>, describes thus the poet's death:—

شیخ محمد علی حزین در بلدۀ بنارس دهم جمادی الاول شب  
پنجمین شب سنه ۱۱۸۰ هجری رحلت فرمود و طرف جنوب  
شهر مسطور در باغ که در اینجا تبرکات حضرات صلوٰۃ الله علیهم  
شخصی بنا نهاده گذاشته است و آنرا پنجه شاه میگویند وقت

دو پاس روز بر آمده مد فون شدند — عزیزی در وطن بلگرام تاریخ  
 صوری و معنوی در مصراع یافته —  
 — یک هزار و یکصد و هشتاد سال —

Dr. Ethé, in his Ind. Office Lib. Cat., No. 1712, places the poet's death on the 13th Jumâdâ, A.H. 1180. Besides being an accomplished author and an eminent Persian poet, Ḥazîn was a good Arabic scholar, and his Arabic Qaṣîdahs are to be found in copies of his Kulliyât. He was also well skilled in calligraphy, and wrote a beautiful *Shikastah* hand. He wrote four diwâns, the last of which he completed in A.H. 1155 = A.D. 1742. Complete copies of his Kulliyât are mentioned in Ethé, Bodl. Lib. Cat., No. 1184; Sprenger, p. 425. Among his other prose treatises may be mentioned the تذکرة الاحوال, or the autobiography of the poet, which he wrote in A.H. 1154 = A.D. 1741. An English translation of this work was published by F. C. Balfour, London, 1830, and the Persian text by the same, London, 1831. His poetical works, with this autobiography, were lithographed under the title of the Kulliyât-i-Ḥazîn, in Lucknow, A.H. 1293; and the واقعات و احوال, or the accounts of the warlike expeditions of Persian kings against India, from A.H. 1134–1154 = A.D. 1722–1741; that is, down to Aḥmad Shâh Abdâlî. See W. Pertsch, Berlin Cat., p. 54, No. 11, and Ethé, Ind. Office Lib. Cat., No. 1714. His other Maṣnawîs are: خرابات و فرهنگ نامه, مطمح الانظار. See Ethé, Bodl. Lib. Cat., No. 1185, where the seven Maṣnawîs of the poet are mentioned. See also Sprenger, Oude Cat., *loc. cit.*

For notices on the poet's life see: Riyâd-ush-Shu'arâ, fol. 111<sup>b</sup>; Majma'-un-Nafâ'is, vol. i., fol. 123<sup>a</sup>; Muṣṣḥafî, fol. 23<sup>b</sup>; Makḥzan-ul-Ġarâ'ib, fol. 209; Nishtar-i-Ishq, fol. 545; Majma'-ul-Fuṣalâ, p. 94; Natâ'ij-ul-Afkâr, p. 132, etc.

#### Contents:—

fol. 1<sup>b</sup>. Ġazals in alphabetical order, preceded by a prose preface which begins thus:—

افتتاح نامه نام آوران گیهان خدیو سخن و مفتاح ابواب  
 فیوضات النح

Beginning of the Ġazal:—

درین دریای بی پایان درین طوفان شور افزا  
 دل افگندیم بسم الله مجربها و مرسها

fol. 409<sup>b</sup>. Qaṣīdahs, without any alphabetical order, preceded by a prose preface.

Beginning:—

انت الظاهر فليس فوقك شيء الن

fol. 410<sup>b</sup>. Beginning of the first Qaṣīdah:—

غير نفي غيرت يكتاي بي همتامتي  
نقش لا در چشم وحدت بين من آلامتي

fol. 481<sup>a</sup>. Preface to the Maṣnawī صفيّر دل, Ṣafir-i-Dil.

Beginning:—

له الصد في الآخرة و الأولي و السلام علي سيدنا المصطفى  
الن

The Maṣnawī begins thus:—

ثناهاي شايسته دلدار را  
مپاس فراوان ز ما يار را

fol. 502<sup>a</sup>. چمن و انجمن. Another Maṣnawī.

Beginning:—

بنام آنکه آذر را چمن ساخت

fol. 513<sup>a</sup>. مشنوي تذكرة العشاقين. Prologue and epilogue of the Tadkirat-ul-ʿAshiqīn.

Beginning:—

ساقی زمي موحدا نه الن

fol. 521<sup>b</sup>. Rubāʿis, in alphabetical order.

Beginning:—

اي چشم و چراغ دل غمديده ما  
در راه تو خاک شد دل و دیده ما

fol. 570<sup>a</sup>. Muqattaʿāt.

Beginning:—

ابا حسن القيت حبك منقدي  
ولو بذنوب الخلق كنت محاسبا

متفرقات غزلیات. fol. 586<sup>a</sup>.

Beginning:—

حق تعلیم دارم خوش قدان بوستانی را  
که سرو از مصرع من یاد میگیرد روانی را

Written in fair Nasta'liq, on various coloured papers.  
Dated, 1258 Faṣlī.

No. 403.

fol. 402; lines 13; size  $11 \times 6\frac{1}{2}$ ;  $6\frac{3}{4} \times 4\frac{1}{4}$ .

دیوان حزین

DÎWÂN-I-HAZÎN.

A collection of Hazîn's Ġazals and some miscellaneous poems.  
fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

درین دریای بی پایان درین طوفان شور افزا الخ

متفرقات. fol. 368<sup>b</sup>.

Beginning:—

حق تعلیم دارم خوش قدان بوستانی را الخ

Some folios are missing towards the end.

A note on fol. 367<sup>b</sup> says that this copy was written by one, کمانیل,  
at 'Azimâbâd, during the reign of Shâh 'Âlam Bahâdur Shâh.  
Written in a fair Nasta'liq.

**No. 404.**

fol. 292; lines 16; size  $11\frac{1}{4} \times 7$ ;  $8\frac{1}{4} \times 4\frac{1}{4}$ .

The same.

Another copy of Hazîn's diwân.

Beginning as above.

The **متفرقات** begins on fol. 276<sup>b</sup>.

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

**No. 405.**

fol. 67; lines 19; size  $12 \times 8$ ;  $9 \times 3\frac{3}{4}$ .

قصاید علی حزین

**QASÂ'ID-I-'ALÎ HAZÎN.**

A collection of Hazîn's Qasîdahs, arranged in alphabetical order.  
Beginning on fol. 1<sup>b</sup>:—

غیر نشی غیرت یکتای بی همتامتی الخ

The last Qasîdah is **در هجو کشمیر**.

Beginning:—

کس ندیده بوطن مردن کشمیری را  
بجهان چون صف موراند دوان دانه طلب

Written in a rough Nasta'liq.

Not dated, apparently 19th century.

## No. 406.

fol. 74; lines 15; size  $9\frac{1}{4} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

The same.

Another copy of Hazin's Qasidahs with some Qit'ahs.

Beginning as above.

The Qit'ahs begin on fol. 59<sup>a</sup>:—

ای صاحبی که از اثر رنگ و بوی تو  
خون کرمه در جگر گلستان کنم

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

## No. 407.

fol. 324; lines 13; size  $8\frac{1}{4} \times 5$ ;  $6\frac{1}{4} \times 4$ .

تذکرۃ المعاصرین

## TADKIRAT-UL-MU'ÂSIRÎN.

A very valuable copy of the biographical notices of ninety-nine contemporary poets of Persia, compiled in A.H. 1165 = A.D. 1752, with some prose and poetical treatises, written two years before his death.

Beginning:—

تعالی الله حمد بیچونی که اوراق پریشان مجموعہ کون و مکان  
را برشتہ ایجاد شیرازہ بستہ الح

fol. 80<sup>b</sup>. رسالہ در حقیقت نفس و تجرد. Beginning with a  
Rubâ'i:—

نی عقل بکنہ لایزال تو رمبہ الح

Beginning of the Risâlah:—

انا جیہک یا قدوس و یا باری النشوس نور قلوبنا الح

fol. 93<sup>b</sup>. *رساله اوزان شرعي*. On the weight of coins and legal measures.

Beginning:—

الحمد لله رب العالمين حمدا كثيرا الخ

fol. 98<sup>a</sup>. Another prose treatise, entitled *مسئله حدوث و قدم*.

Beginning:—

الحمد لله علي الآيه و نشكره علي نعمائه الخ

fol. 105<sup>b</sup>. *جواب رقعات شيخ حسن مرحوم*.

Beginning:—

صاحب والا مقام سلاله الكرام سلامت الخ

fol. 110<sup>b</sup>. Prologue to the *diwân*.

Beginning:—

افتتاح نامه نام آوران الخ

fol. 114<sup>a</sup>. Epilogue to the *diwân*.

Beginning:—

هان اي دانش شكر فان ديده و ر الخ

fol. 120<sup>b</sup>. *رساله در خواص الحيوان*, also called *رساله صيده*, on zoology.

Beginning:—

سپاس بي قيام كه مدارك او هام الخ

fol. 165<sup>b</sup>. *رساله فرسامه*, on farriery.

Beginning:—

سواران مضار بنگي و مر افگندگي را الخ

fol. 205<sup>b</sup>. *شرح قصيده لاميه*, Persian commentary on his own *قصيده لاميه*, which he composed in praise of 'Alî.

Beginning:—

لسان حال و ترجمان مقال بسپاس بلاغت اسامس الخ

At the end of the commentary on the قصيدة لاميہ runs the following colophon, dated A.H. 1178:—

تمت القصيدة اللاميہ المباركة العبد المفتاق الي ربه الغني  
جمال الدين محمد المشتھر بعلي ابن ابي طالب بن عبد الله بن  
جمال الدين علي الزاهدي الجيلاني . . . يخط العبد المحتاج الراجي  
. . . برکت الله في سنه ١١٧٨ هجري

رساله معاد. fol. 271<sup>b</sup>.

Beginning:—

بسم الله الرحمن الرحيم و به نستعين و له الحمد في الآخرة  
والاولي الخ

The colophon here is dated 19th Rajab, A.H. 1178. The رساله معاد is followed by a treatise explaining the meaning of the verse—

من يحيي العظام وهي رميم

The treatise is introduced by the following heading which fully explains the subject of the work:—

در جواب سوال سايلي كه بمعاد همين جسم دنيوي بآيه قال  
من يحيي العظام وهي رميم و قول خواجه نصير در مسئله خرق  
و التيام افلاك و اينكه اجزاي اصليه باقي خواهند بود و جسم و  
معاد ازان خواهند بود استدلال کرده بود نوشته اند—

It begins thus on fol. 245<sup>a</sup>:—

كسانيكه سرمايه حصول معارف حقيقيه علي ماهي عليه  
الخ

fol. 249<sup>b</sup>. بدیعة الودیعة or, as in Ethé, Bodl. Lib. Cat., Nos. 1184 and 1185, وديعة البديعة. A Maṣnawī poem in imitation of Sanā'is Ḥadiqah.

Beginning:—

كلما في الوجود ليس سواه الخ

The colophon is dated 19th Rabi' II., A.H. 1178.



fol. 302<sup>b</sup>. صفير دل. A Maṣnawī in imitation of Sa'dī's Būstān; with a preface beginning:—

له الصد في الآخرة و الأولي و السلام علي سيدنا المصطفى  
خيرة الوري النح

The poem begins thus on fol 303<sup>a</sup>:—

ثناهاي شايسته دلدار را  
سپاس فراوان ز ما يار را

The تذكرة المعاصرين is mentioned in Rieu, i., p. 372; W. Pertsch, Berl. Cat., p. 621; Bland, in Journal of the Royal Asiatic Society, ix., p. 147; Gracin de Ta-sy Memoire sur la religion musulmane, p. 112; Sprenger, p. 135; Ethé, Ind. Office Lib. Cat., Nos. 678 and 679.

#### No. 408.

fol. 59; lines 14; size  $9 \times 5\frac{3}{4}$ ;  $6 \times 3\frac{3}{4}$ .

The same.

Another copy of Ḥazīn's Taḍkirat-ul-Mu'âşirin.

Beginning as above.

Written in a fair Nasta'liq.

Not dated, apparently 19th century.

#### No. 409.

fol. 70; lines 15; size  $10 \times 6\frac{1}{4}$ ;  $8 \times 4$ .

فرسنامه حزين

A copy of Ḥazīn's Faras Namah.

Beginning as usual.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.

## No. 410.

fol. 67; lines 16-19; size  $10\frac{1}{4} \times 6$ ;  $8 \times 4$ .

## شرح قصیدہ لامیہ

A copy of Hazin's commentary on his قصیدہ لامیہ. Written seven years before his death.

Beginning:—

لسان حال و ترجمان مثال الخ

The original folios have been placed in new margins.

The colophon is dated Safar, A.H. 1173.

Written in ordinary Nasta'liq.

## No. 411.

fol. 151; lines 12; size  $9 \times 5\frac{3}{4}$ ;  $7 \times 4$ .

## کلیات فقیر

## KULLIYÂT-I-FAQÎR.

The poetical works of Faqîr.

Mir Shams-ud-Dîn 'Abbâsî, who adopted the titles of Faqîr as well as of Maftûn, traced his origin on the paternal side to the prophet's uncle, 'Abbâs bin 'Abd-ul-Muttalib, and is therefore called 'Abbâsî. He was born in Shâh Jahânâbâd, A.H. 1115 = A.D. 1703, and was one of the most accomplished Persian scholars of India. The author of the *Khulâsat-ul-Afkâr*, an intimate friend of Faqîr, remarks that no Indian scholar can reach the ability of Faydî and Shams-ud-Dîn Faqîr. At the age of twenty-five he travelled to the Deccan, and after staying there for five years returned with Qizilbâsh Khân Umid to Shâh Jahânâbâd. The author of the *Gul-i-Ra'nâ*, fol. 225<sup>b</sup>, who commenced the work in A.H. 1181 = A.D. 1767, and completed it in A.H. 1182 = A.D. 1768, while speaking of the poet in the present tense, says that on the 6th of Muharram, A.H. 1181 = A.D. 1767, Faqîr set out for a

pilgrimage to Mecca, and that on the 26th of that month he wrote a letter to Ġulām 'Alī Āzād (*d.* A.H. 1200) intimating his (Faqr's) safe arrival at the port of Surat. So we cannot agree with Dr. Ethé (*Ind. Office Lib. Cat.*, No. 1710), who places the poet's death in A.H. 1180 or A.H. 1181 = A.D. 1766 or 1767. The author of the *Nishtar-i-'Ishq*, fol. 1389, says that in A.H. 1181 = A.D. 1767, Faqr set out for a pilgrimage to Mecca and reached Aurangābād, where he stayed for one week, and then travelling via Surat reached the holy city of Mecca. After staying here for two years the poet embarked for India, and after passing the port of Baṣrah perished by shipwreck. The date of this incident, as given by the author of the said *Nishtar-i-'Ishq*, is A.H. 1183 = A.D. 1769, and in support of this date the said author says that Ġulām 'Alī Āzād, an intimate friend of Faqr, composed the following chronogram:—

رفت از عالم مخموري شیرین های  
 خوابیده بظاک شاعری رنگین های  
 آزاد نوشت مصرعه تاریخش  
 گو آه فقیر میر شمس الدین های

For his life: see *Gul-i-Ra'nâ*, fol. 226<sup>a</sup>; *Khazānah-i-'Amirah*, fol. 284<sup>b</sup>; *Nishtar-i-'Ishq*, fol. 1387; *Riyāḍ-ush-Shu'arâ*, fol. 314<sup>a</sup>; *Khulāṣat-ul-Afkâr*, fol. 141<sup>a</sup>; *Makhazan-ul-Garâ'ib*, fol. 657, etc.

Contents:—

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

ای در طلب نام تو آواره نشانها  
 گم کرده ره معنی و صف تو بیانها

fol. 99<sup>a</sup>. Rubā'is.

Beginning:—

اسم الله که هست سرمایه جان  
 جمع است درو تمام اسمای جهان

fol. 105<sup>b</sup>.

مشنوی در تعریف دولتخانه نواب امیر الامرا ساداتخان

بهادر—

Beginning:—

دگر بر روی طبع نکته پرداز  
دری گردیده از فیض سخن باز

fol. 110<sup>b</sup>. تصویر محبت. The love story of Râm Chând, the son of a Betel-seller.

Beginning:—

خداوندا دلی ده شعله مانم  
که از موزش فتد آتش بجانم

fol. 146<sup>b</sup>. مثنوی در واقعه جانسوز کربلا.

Beginning:—

باز از ماه محرم در جهان  
تازه شد داغ مصیبت دوستان

Besides the above Maṣnawī, the poet left also several other Maṣnawī poems, *e.g.*:—

واله و سلطان (see below).

شمس الضعی (see below).

دَر مکنون. The story of the daughter of Qayṣar-i-Rûm, ملکه or نرجس خاتون and the Imâm Ḥasan 'Askari, composed in A.H. 1169 = A.D. 1755. See Ethé, Ind. Office Lib. Cat., No. 1710.

تحفة الشباب; or, the Present of Youth. Composed in A.H. 1143 = A.D. 1730. See Ethé, Ind. Office Lib. Cat. *ib.*, and Sprenger, p. 396.

He also left several prose treatises on prosody, rhetorical art, metres, rhyme and tropical figures, *e.g.* وافیہ فی علم العروض و القافیہ; خلاصۃ البدیعی, etc.

Copies of his poetical works are mentioned in Sprenger, pp. 395 and 396; Ethé, Ind. Office Lib. Cat., No. 1710.

Written in bold Nasta'liq.

Not dated, apparently 18th century.

## No. 412.

fol. 136; lines 15; size  $9 \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

دیوان فقیر

## DÎWÂN-I-FAQÎR.

A collection of Shams-ud-Din Faqîr's poetical works.fol. 1<sup>b</sup>. Beginning of the *Ġazals*, in alphabetical order:—

ای در طلب نام تو آواره نشانها الخ

fol. 108<sup>a</sup>. Rubā'is.

Beginning:—

اسم الله که هست سرمایه جان الخ

The copy ends with some *Tarji'-bands*, *Qit'ahs* and the *Maṣnawî*  
در تعریف دو لستخانه نواب ساداتخان

Written in ordinary *Nasta'liq*.

Dated A.H. 1241.

## No. 413.

fol. 96; lines 17; size  $8 \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3$ .

واله و سلطان

## WÂLIH-WA-SULTÂN.

The love-story of the poet *Wâlih*, the author of the famous work *Riyâd-ush-Shu'arâ*, with his cousin *Khadijah*, daughter of *Hasan 'Alî Khân*, composed in A.H. 1160 = A.D. 1747, for which the poet gives two chronograms in fol. 94<sup>b</sup>, viz. *نظم منیع* and *شخص معنی*.

By the same Shams-ud-Din Faqîr.

Beginning:—

ای واله حسن دلکشت جان  
عشق تو بهر دو کون سلطان

Written in a careless Nasta'liq.

Not dated, apparently 19th century.

The copy bears the signature of Mr. Blochmann, dated 1870.

No. 414.

fol. 272; lines 15; size  $8 \times 5$ ;  $6 \times 3$ .

شمس الضاحي

SHÂMS-UD-DUHÂ.

Another Maṣnawî by Shams-ud-Din Faqir, in praise of the Imâms, composed in A.H. 1173.

Beginning as in Sprenger, p. 395:—

ای بنامت زبان سحر طراز  
نطق را داده مایه اعجاز

Written in careless Nasta'liq.

Not dated, apparently 19th century.

No. 415.

fol. 233; lines (centre col.) 12; (margl. col.) 24;  
size  $9 \times 6\frac{3}{4}$ ;  $5 \times 3\frac{1}{2}$ .

دیوان عاشق

DÎWÂN-I-ÂSHIQ.

Âqâ Muḥammad, with the takhalluṣ 'Âshiq, was a native of Iṣfahân. Though a man of humble origin 'Âshiq possessed poetical genius, and composed elegant verses. The celebrated Âḍur was an intimate friend of 'Âshiq, and speaks of the poet in laudable terms. According to the

same biographer, 'Āshiq died in A.H. 1181 = A.D. 1767. (See 'Atash Kadah, p. 523.)

Two copies of the diwān are mentioned in Rieu Supplt., Nos. 340 and 341, and one in W. Pertsch, Berl. No. 948.

Beginning with Qasīdahs, as in Rieu Supplt., *ib.* :—

دین خرابه پر از غم که نیست جای مرور  
خوش آنکه پیش نگیرد بجز طریق عبور

fol. 29<sup>b</sup>. Ġazals, in alphabetical order.

Beginning in the margin :—

زهی مثالی که چون جمالت نبسته نقشی زمانه زیبا  
بخنده شیرین بیدله شکر بغمزه لیلی بعشوه سلمی

fol. 202<sup>b</sup>. Rubā'is.

Beginning :—

زاهد بهوس که خلد در بکشاید  
عابد گوید که قرب حق می باید

fol. 219<sup>b</sup>. Chronograms, the dates of which range from A.H. 1143 to A.H. 1180.

Beginning :—

شد میرزا محمد از این جهان پر غم  
کز دور زندگانی بگذشت نوبت او

Written in ordinary Nasta'liq.

Dated A.H. 1238.

### No. 416.

fol. 345; lines 11; size  $9 \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{3}{4}$ .

کلیات فوقی

### KULLIYÂT-I-FAUQÎ.

Mullâ Fauq-ud-Din Aḥmad, with the takhalluṣ Fauqî, was a native of Yazd. His diwān is full of obscene poems, which the poet wrote, as

he says in his preface, because he found they suited the public taste of his day. The author of the *Khulāṣat-ul-Afkār*, fol. 140<sup>a</sup>, who in A.H. 1187 = A.D. 1773, received a copy of Fauqi's diwān consisting of about eight thousand verses, while supporting the above statement remarks that in the beginning Fauqi, like other poets, composed poems in praise of his contemporaries, but finding that such poems did not suit the age, he destroyed all his poems, amounting to ten or twelve thousand lines, and began to write obscene and indecent poetry. He also came to India, but finding that his merit was not much appreciated here, he returned to his native land.

## Contents:—

fol. 1<sup>b</sup>. Preface.

Beginning as in Rieu Supplt., No. 266, iv.:—

بعد از حمد خداوند جهان و نعت پیغمبر آخر الزمان الخ

The preface is in praise of the Malāmiyyah sect.

fol. 9<sup>b</sup>. Farhād-wa-Shi'in.

Beginning:—

سخن تر تیزك بستان فكر است  
سخن طوطي هندوستان فكر است

Comp. Rieu Supplt., *ib*.

fol. 57<sup>b</sup>. مثنوي نامه.

Beginning:—

دگر بندگان بهار آمدند  
بصد خولي و عيش يار آمدند

fol. 78<sup>b</sup>. Qasīdahs.

Beginning:—

گر دو روزي در جهانست استقامت داده اند  
از براي طاعتيدن ذوق خدمت داده اند

fol. 153<sup>b</sup>. Tarkib-bands.

Beginning:—

فوقي از روزگار دين بگذر الخ

fol. 159<sup>b</sup>. Tarjī'bands.

Beginning:—

مائيم مرید میکشانرا الخ



fol. 165<sup>b</sup>. *Gāzals*, in alphabetical order.

Beginning :—

امشب که داد جلوه فلک بارگاه را ان

fol. 263<sup>b</sup>. *Rubā'is*.

Beginning :—

آنم که ز خانه خدا می آیم  
وز طوف حریم مصطفی می آیم

fol. 270<sup>b</sup>. Ornate prose and *Inshâs*; too indecent to quote.

The latter portion of this section is divided into thirty-two parts, each of which is called *نغمه*.

A splendid copy, written in beautiful *Nasta'liq*, within gold-ruled borders, with a double-page *'unwân* in the beginning and richly illuminated frontispieces.

Not dated, apparently 19th century.

#### No. 417.

fol. 11; lines 4; size 7 × 4; 4 $\frac{3}{4}$  × 2 $\frac{1}{2}$ .

قصیده طوفان

### QAŞÎDAH-I-TÛFÂN.

A very beautiful copy of a *Qaşıdah* by *Tûfân*.

Mirzâ Tayyib, with the *takhalluṣ* *Tûfân*, was a native of *Hazâr Jarib* in *Mâzandarân*, and, like *Fauqî*, was known for the pungency of his wit. After receiving his training at home he came to *Isfahân* where he began to write satirical and licentious poems; but subsequently, when he came to *Najaf*, he was very penitent on account of his obscene compositions and thenceforth composed poems in praise of the prophet and the *Imâms*. He died at *Najaf* in A.H. 1190 = A.D. 1776, and his friend *Âḍur* composed the following chronogram on his death :—

آسود چو در خاک نجف آذر گشت  
طوفان در دریای نجف شد ز صفا

See *Atash Kadah*, p. 221, and *Majma'-ul-Fuṣahâ*. vol. ii., p. 341.

This copy contains only one Qaṣidah in praise of 'Ali. It begins thus on fol. 1<sup>b</sup>:—

جرم آنجا که لنگر اندازد  
گردش از چرخ اخضر اندازد

The poet's diwān is mentioned in Rieu, p. 808, and Supplt., No. 342.

This beautiful copy is written diagonally in a beautiful bold Nasta'liq.

fol. 1<sup>b</sup> and 2<sup>a</sup> are richly illuminated with beautiful floral designs.

Dated A.H. 1242.

Scribe حیدر علی سید نعمت اللہی

### No. 418.

fol. 304; lines 18; size 10 × 6; 8 × 5.

دیوان منت

### DĪWÂN-I-MINNAT.

Mir Qamar-ud-Din, with the takhalluṣ Minnat, originally belonged to Mashhad. One of his ancestors, Sayyid 'Abd Ullāh Mashhadi, better known as Imām Nāṣir-ud-Din Sūnīpatī, came to India and settled in Shāhjahānābād, where Minnat was born, according to Natā'ij-ul-Afkār, in A.H. 1156 = A.D. 1743, or according to Ethé, Ind. Office Lib. Cat., No. 1723, about A.H. 1159 = A.D. 1746. He lost his father at an early age and was left under the care of his aunt, who was the wife of the celebrated Shāh Wali Ullah, محدث دہلوی. Minnat submitted his poems for correction to Shams-ud-Din Faqīr, who was also a relative of his. He adopted Maulānā Fakhr-ud-Din as his spiritual guide. In A.H. 1191 he came to Lucknow where he attached himself to the service of Nawwāb Āṣaf-ud-Daulah's Pishkār, and composed numerous poems in praise of the Amirs of that place. Subsequently he was taken to Calcutta by Mr. Richard Johnson and introduced to Governor-General Warren Hastings, who honoured him with the title of ملک الشعرا. From this place he went to Haydarābād, where he received ample rewards from Nawwāb Nizām 'Ali Khān Bahādur, and shortly after returned to Calcutta, where he died, according to Natā'ij-ul-Afkār,

p. 414, in A.H. 1207 = A.D. 1792, or, according to others, A.H. 1208 = A.D. 1793.

The author of the *Khulāsat-ul-Kalām* visited Minnat at Murshidābād in A.H. 1195 = A.D. 1780, and says that at the time of composition of the said work the poet was twenty-seven years of age.

See Natā'ij-ul-Afkār, p. 414; Sprenger, Oude Cat., pp. 171, 258, 259 and 498. See also Ethé, India Office Lib. Cat., No. 1723.

Contents:—

fol. 1<sup>b</sup>. Ġazals, in alphabetical order.

Beginning:—

خداوندا مکن صرف بتان اندیشه ما را  
مزن بر سنگ این ناعق شناسان شیشه ما را

fol. 174<sup>b</sup>. Mukhammasāt on the Ġazals of Hāfiz, Sa'di, Wahshī and Mazhar.

Beginning:—

علي اي شور عشقت رونق ميخانه دلها  
ز لاي باده مهر تو پاي عقل در گلها

fol. 184<sup>b</sup>. Qit'ahs.

Beginning:—

آن شنيدني كه عارفي بگذشت  
بامدادان بسوي مارستان

fol. 191<sup>a</sup>. Qasidahs.

Beginning:—

هر جا كه دست حفظ تو شد مائبان خلق الخ

On fol. 211<sup>a</sup> is a Qasidah consisting of letters having no diacritical points.

Beginning:—

امام عادل و معصوم و سرور اکرم  
میر آمد ملک و ملک اطهر و اعلم

fol. 263<sup>a</sup>. Maṣnawis.

Beginning:—

بسکه از کاکل تو تا بختن فیض رسید  
مشک در سلسله اش پشت به پشت است مرید

fol. 273\*. Tarkib-bands and Tarjī'bands.

Beginning:—

مطرب عشق این دمد در نی  
لیس فی الکائنات غیرک شی

fol. 300\*. Wāsūkh<sup>ts</sup>.

Beginning:—

تا چند جفا کار دل آزار توان بود  
بیرحم و متم پیشه و خونخوار توان بود

Written in a fair Nasta'liq, within gold-ruled borders.  
Not dated, apparently 19th century.

#### No. 419.

fol. 127; lines 13; size  $8\frac{1}{2} \times 4\frac{3}{4}$ ;  $6 \times 3$ .

دیوان صانع

#### DÎWÂN-I-ŞÂNÎ.

Nizâm-ud-Dîn Aḥmad, with the takhalluṣ Ṣānî, belonged to the 'Uṣmānî Shaykh<sup>s</sup>, and came of a noble family of Balgrām, where he was born in A.H. 1139 = A.D. 1726, and died in Calcutta, A.H. 1199 = A.D. 1784. His name (نظام الدین احمد) forms the chronogram of his birth, and the following Qiṭ'ah, found at the end of the present copy of the diwān, gives the dates of his birth and death:—

نظام الدین احمد آنکه نامش  
بود تاریخ بهر سال مولود  
چو سال رحلتش پرسند گویم  
دو شنبه سیم شهر رجب بود

The above date of Ṣānî's death is also given by his contemporary biographer, the author of the Ṣuḥuf-i-Ibrāhīm, who passed some time in the company of the poet at Benares, and to whom the poet sent a copy

of his diwân for selection. Dr. Rieu, p. 719<sup>a</sup>, however, places the poet's death in about A.H. 1195 = A.D. 1780.

In his boyhood Ṣāni' learnt the whole Qur'ân by heart, and later on applied his mind towards poetry under the training of Mīr Nawāzish 'Alī. He also passed some time in Murshidābād, but at last came to Calcutta, where he died.

See *Ṣuḥuf-i-Ibrāhīm*, fol. 511<sup>a</sup>, *Nishtar-i-'Ishq*, fol. 1001; *Makhzan-ul-Ġarā'ib*, fol. 483; *Natā'ij-ul-Afkār*, p. 266. See also Rieu, p. 718<sup>a</sup>, where a copy of the poet's diwân is mentioned; Sprenger, *Oude Cat.*, p. 217, and Gracīn de Tassy, *Litt. Hind.*, iii., p. 54.

Contents:—

fol. 1<sup>b</sup>. Ġazals, in alphabetical order.

Beginning:—

ز تو ای خرد ندیدم چو کشاد کار خود را  
بچنون حواله کردم همه کار و بار خود را

fol. 108<sup>b</sup>. Rubā'is.

Beginning:—

ضعف پیری ز بس گداخت مرا الخ

fol. 112<sup>a</sup>. Tarjī-bands.

Beginning:—

فریاد که دل بسینه خون شد الخ

fol. 115<sup>b</sup>. Mukhammasāt.

Beginning:—

ای خوش آندم که کنم طی بیابان نجف الخ

fol. 119<sup>a</sup>–127<sup>b</sup>. Contain a selection from the diwân of *Sharaf-i-Jahân*, written in the same hand.

A careless Nasta'liq.

Not dated, apparently 19th century.

## No. 420.

foll. 319; lines 17; size  $9 \times 6$ ;  $6\frac{1}{2} \times 3\frac{3}{4}$ .

کلیات آشوب

## KULLIYÂT-I-ÂSHÛB.

Mirzâ Muhammad Bakhsh, with the takhalluṣ Âshûb, belonged to a Turkish family of the Barlâs Ulûs Chagatâ'i which, on account of the despotic rule of the Uzbek Khâns, had migrated from Badakhshân to India during the time of Akbar.

The author of the Khulâṣat-ul-Afkâr says thus:—

اصل وی از ترکان برلاس الوس چغتای صحرا نشین اویماقات  
بدخشانست

His maternal grandfather, Qubâd Beg, with the title Diyanat Khân, who served under 'Âlamgir as Subahdâr of the Deccan, was an accomplished scholar, well versed in Hindi *Beds*, and in course of his travels over many European countries had made himself fairly conversant with Latin and Greek languages. Âshûb was born in Shâhjahânâbâd, served for a time under I'timâd ud-Daulah Qamar-ud-Dîn Khân, and fought by the side of Mu'in-ul-Mulk in his wars against the Abdâlis. Âshûb also attached himself to the military staff of Mu'in-ul-Mulk's brother, Khân Khânân Intizâm-ud-Daulah, and after satisfying him with his military distinctions, received from him the title of Qaswar Khân and a command of two thousand. After serving for some time as Munshî to 'Imâd-ul-Mulk, Âshûb repaired to Lucknow where he met Mr. Jonathan Scott, at whose request he went to Allahabad in A.H. 1196 = A.D. 1781. According to the author of the Khulâṣat-ul-Afkâr, Âshûb passed his last days in Lucknow, where he died in a state of poverty in A.H. 1199 = A.D. 1784. Besides his Kulliyât, consisting of fifty thousand verses, and the poem, فتوحات شام, "Conquest of Syria," Âshûb wrote a history of Muhammad Shâh in A.H. 1196. See Rieu, p. 944, where a copy of the work is mentioned and a detailed account of the author is given. See also Sprenger, p. 342.

fol. 1<sup>b</sup>. Qasîdahs.

Beginning:—

من آن لعلم که کونین است ارزان در بهای من الخ

Unfortunately all the folios of this copy are hopelessly misplaced, and all the Qasīdahs, the Ġazals, the Maṣnawīs and the Qitʿahs are confusingly intermixed.

Written in Nīmshikastah hand.

Not dated, apparently 19th century.

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# SUPPLEMENT.

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No. 421.

fol. 80; lines 13; size  $8\frac{1}{2} \times 6$ ;  $6 \times 3$ .

مرهم افکار

## MARHAM-I-AFKÂR.

By مغاني.

Beginning:—

بسم الله الرحمن الرحيم  
سنبل سیراب ریاض قدیم

It is a Maṣnawī in the metre and style of Nizāmī's *Makhzan-ul-Asrār*. The poet's name, مغاني, occurs in several places, and the title of the poem is found thus on fol. 63<sup>b</sup>:—

زخم طمع را چو فرو بست لب  
مرهم افکار نهادم لقب

From some of the verses on fol. 63<sup>b</sup> it would appear that the poet lived in India during the time of Jahāngir (A.H. 1014–1037), to whom he refers thus:—

شاخچه نعل بن اکبر است  
ماشطه هفت و نه کشور است . . .  
دوخته خیاط قدر در قدیم  
ثوب عدالت بر سلطان ملیم

Written in ordinary Nasta'liq.

Not dated, apparently 13th century A.H.

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## No. 422.

fol. 207; lines 11; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7 \times 4$ .

دیوان مخفی

## DÎWÂN-I-MAKHFI.

The authorship of this diwân has been popularly ascribed to Zib-un-Nisâ Begam, who was the eldest child of Aurangzib, and adopted the poetical title of Makhfi. Both Sprenger, p. 480, and Rieu, p. 702, ascribed the diwân to the above-named lady. From a perusal of the diwân it will be seen that besides the style and the mode of expression, which are not what one would expect from a royal lady, there are several evidences in the diwân itself which throw grave doubts on the statements of Drs. Sprenger and Rieu. For instance, in several places we find that the writer, then living in India, was a native of Khurâsân and had very little admiration for India, *e.g.*, on fol. 5<sup>a</sup>:—

دل آشفته مخفی بشن خود ارسطوئیست  
بهند افتاده است اما خراسانست یونانش  
درین کشور ز بونیهای طالع ناقصش دارد  
وگر نه در هنرمندی نباشد هیچ نقصا نش

Again, on fol. 190<sup>b</sup>:—

بو علی روزگارم از خراسان آمده  
از پی اعزاز بر درگاه سلطان آمده . . . .  
حیرتی دارم که چون یارب درین ظلمات هند  
طوطی فکرم پی شکر ز رضوان آمده

On fol. 10<sup>a</sup>. The writer regrets having no means of getting access to the Emperor Shâh Jahân, who is highly spoken of thus:—

بر در سلطان عصر حیف ندارم کسی  
تا که رساند بعرض مقصد ارکان او  
ثانی صاحبقران پادشه انس و جان  
آنکه ملک سر نهد بر خط فرمان او

Towards the end there are several poems which to all appearances seem to have been read by the writer on the occasion of visiting the sacred tomb of the prophet.

Zib-un-Nisâ, who was born in A.H. 1048 = A.D. 1638 and died A.H. 1114 = A.D. 1702, was a highly accomplished lady known for her literary attainments. She is unanimously admitted to have been well versed in poetry, and, according to some, left a *diwân*, and it is probably on this understanding that most people ascribe the present *diwân* to her. Some poems which are generally ascribed to Zib-un-Nisâ have been inserted in some copies of the *diwân*. For instance, in some of Dr. Ross's collection of MSS. in the Asiatic Society, a copy of the *diwân* contains several poems ascribed to Zib-un-Nisâ, one of which, a *Rubâ'i*, runs thus—

بشکند دستي که خم در گردن ياري نشد  
کور به چشي که لذت گیر دیداري نشد  
صد بهار آخر شد و هر گل بفرقي جا گرفت  
غنچه باغ دل ما زیب دستاري نشد

to which, it is said, some one extemporized the following hemistich:—

پیر شد زیب النسا او را خریداري نشد

In my opinion the author of this *diwân* is *Makhfi* of *Rasht* (مخفي رشتي) in *Gilân*, who was attached to *Imâm Qulî Khân*, the Governor of *Fârs* (d. A.H. 1043 = A.D. 1633), and was living in India during the time of *Shâh Jahân* (A.H. 1037-1068 = A.D. 1627-1657).

See *Taqî Auhadî*, fol. 709<sup>a</sup>; *Mir'ât-i-Âftâb Numâ*; *Majma'-un-Nafâ'is*, fol. 328<sup>b</sup> (Soc. copy); *Natâ'ij-ul-Afkâr*, etc.

The *diwân* has been lithographed in *Cawnpore*, A.H. 1268, and in *Lucknow*, A.H. 1284.

Beginning with *Qasîdahs*:—

دل من بلبل عشقست و باغ خم گلستانش  
فنا دیوار آن باغ و بقا حد خیابانش

fol. 18<sup>b</sup>. *Ġazals* in alphabetical order, beginning as in *Rieu*:—

اي ز ابر رحمت خرم گل بستان ما  
گفت گوئي حرف عشقت مطلع دیوان ما

fol. 180<sup>a</sup>. Tarkib-bands, beginning:—

ان حسن که در پرده بخود راز نهان داشت

fol. 195<sup>a</sup>. Tarji'bands, beginning:—

ای مرهم زخم هر گزندی

وی بند کشای هر کمندی

Written in bold Nasta'liq, on red coloured papers, within gold-ruled borders.

Not dated, apparently 12th century A.H.

### No. 423.

fol. 63; lines 12; size 8 × 5; 6 × 3.

دیوان آزان

### DÎWÂN-I-ÂZÂD.

Mir Ġulâm 'Ali, with the takhalluṣ Âzâd, was a distinguished scholar and an eminent writer. He belonged to a noble family of the Wâsiṭî Sayyids of Balgrâm and traced his descent from Imâm Zayn-ul-Âbidîn. In his Sarw-i-Âzâd he designates himself thus:—

آزاد الحسيني نسبا و الواسطي اصلا و البلگرامي مولدا و منشاء  
و الصنفي مذهباً و الاجشتي طريقة

We learn from his own statements in the Sarw-i-Âzâd and *Khazânah-i-Âmirah* that he was born in Balgrâm on Sunday, the 25th of Šafar, A.H. 1116 = A.D. 1704. He made himself thoroughly conversant with all the branches of the Muhammadan literature under the pupilship of several distinguished scholars, viz., Mir Tufayl Muḥammad Balgrâmi, Mir 'Abd-ul-Jalîl Balgrâmi (his maternal grandfather), and Mir Sayyid Muḥammad. In A.H. 1150 = A.D. 1737 he set out on a pilgrimage to Mecca, where he stayed for two years, in the course of which he learnt Ḥadiṣ from Shaykh Muḥammad Ḥayât, at Medina, and from Shaykh 'Abd-ul-Wahhâb at Mecca. On his return to

India, A.H. 1152 = A.D. 1739, he settled in Aurangâbâd. He became the disciple of Mir Sayyid Luţf Ullah Balgrâmi in A.H. 1137 = A.D. 1725 and learnt the art of composing Arabic poems from Mir 'Abd-ul-Jalil. He enjoyed the kind patronage of Nizâm-ud-Daulah Nâsir Jang and his brothers. According to the poet Janhar, who, as stated in Rieu, p. 373, saw him in Aurangâbâd, A.H. 1198 = A.D. 1783, he died in A.H. 1199 = A.D. 1784; but several other biographers place the poet's death in A.H. 1200 = A.D. 1785. He is the first editor of the well-known biographical work Ma'âşir-ul-Umarâ of Shâh Nawâz Khân (mentioned hereafter), and is the author of روضة الكرام, مائثر الكرام, يد بيضا, مائثر الكرام, روضة الاوليا, and an Arabic diwân. غزلان الهند

Beginning with Ġazals in alphabetical order:—

برار از مد بسم الله تیغ خوش مثالی را  
مسخر کن مواد اعظم نازک خیالی را

fol. 61<sup>a</sup>. Rubâ'is, beginning:—

ای پرتو جلوه تو آثار وجود  
ممنون تو آنچه هست در غیب وشهود

Written in ordinary Nasta'liq.

Not dated, apparently 13th century A.H.

#### No. 424.

fol. 259; lines 15; size 8 × 5; 6½ × 3½.

دیوان واقف

#### DÎWÂN-I-WÂQIF.

Maulânâ Nûr-ul-'Ayn, with the takhalluṣ Wâqif, was the son of Maulânâ Amânat Ullah, مولانا به واقف بن مولانا, امانت الله.

According to Sprenger, Oude Cat., p. 589. followed by Rieu, p. 719, and Ethé, Bodl. Lib. Cat., No. 1189, Wâqif belonged to Patiyâlah, where his father was a Qâdî; but Ârzû, whose pupil Wâqif was, while

speaking of the poet in the present tense, says that Wāqif was a nobleman of the Panjab, and that his father was the Qāḍī of Anbālah in Lahore :—

نور العین واقف — از شرقای پنجاب است پدر ماجدش  
قاضی انباله بود و انباله قصبه ایست از مضافات لاهور — الخ

Again, the author of the *Natâ'ij-ul-Afkâr*, p. 452, says that the poet originally belonged to Batālah :—

. . . . . اصلش از قصبهٔ بتاله من متعلقات دار السلطنت لاهور  
است که بمسافت می کروهی جانب شرقی واقع گشته الخ

The same Ârzû says that Wāqif occasionally used to send his compositions to him for correction, and that he was a promising poet. Wāqif died in Dihlī, A.H. 1200 = A.D. 1785. For the poet and his work, see the references given above.

Beginning with *Gazals* in alphabetical order :—

ای بیزم شوق تو نالان بهر سو سازها  
رفته در هر گوشهٔ زان سازها آوازا

fol. 240<sup>a</sup>. Rubâ'is.

Beginning :—

از سلسلهٔ بی سر و پایان تو ایم الخ

fol. 248<sup>b</sup>. A Tarji'band.

Beginning :—

ای زلف تو عنبرین کمندی

fol. 258<sup>a</sup>. A Mukhammas.

Beginning :—

ترا مشکل کشا دانسته بودم  
ترا حاجت روا دانسته بودم

Written in a fair Nasta'liq, within gold-ruled borders, with a frontispiece.

Not dated, apparently 19th century.

**No. 425.**

fol. 272; lines 20; size  $10\frac{3}{4} \times 5\frac{1}{2}$ ;  $8\frac{1}{4} \times 3\frac{3}{4}$ .

The same.

Another copy of Wāqif's diwān, beginning as above:—

ای به بزم شوق تو نالان بهر سو سازها

fol. 250<sup>a</sup>. Mukhammas.

Beginning as in the preceding copy:—

ترا مشکل کشا دانسته بودم الخ

fol. 251<sup>a</sup>. Rubā'is.

Beginning as above:—

از سلسله بی سر الخ

fol. 264<sup>b</sup>. Tarji'band.

Beginning as above:—

ای زلف تو الخ

Written in ordinary Nasta'liq.

Dated A.H. 1200.

**No. 426.**

fol. 311; lines 15; size  $9 \times 5$ ;  $7 \times 4$ .

The same.

Another copy of Wāqif's diwān, containing only Ġazals in alphabetical order.

Beginning as above:—

ای به بزم شوق الخ

Written in a careless Nasta'liq.

Not dated, apparently a very modern copy.

## No. 427.

foll. 159; lines 17; size 9 × 6; 7 × 4.

دیوان وامق

## DÎWÂN-I-WÂMIQ.

Shaykh Niyâz Muhyî-ud-Dîn Balgrâmî, with the poetical title Wâmiq, شيخ نياز محیی الدین المتخلص به وامق البلگرامی, must not be confounded with Muḥammad Akhlâṣ (d. A.H. 1147), who was a Khetri Hindû, and embraced Islâm in the beginning of Âlamgir's reign, and, like the present poet, adopted the takhalluṣ Wâmiq. Muhyi-ud-Dîn Wâmiq was the son of Shaykh Gulâm Muhyi-ud-Dîn Fârûqî, and a pupil of Mir Muḥammad Shâ'ir and Mir Nawâzish 'Alî Faqîr. The author of the Gul-i-Ra'î says that, while he was composing the said work, Mir Nûr-ul-Ḥasan, in whose service Wâmiq was then employed, sent the poet from 'Azîmâbâd to Râjah Shitâb Râi at Jaunpur. Wâmiq was a friend of the celebrated Âzâd, and sent many poems to him. According to the author of the Natâ'ij-ul-Afkâr, p. 459, Wâmiq died towards the end of the 12th century. The last date found in his diwân is A.H. 1201 = A.D. 1786.

## Contents:—

Beginning with a short Maṣnawî:—

موج نخستین ز محیط قدیم  
بسم الله الرحمن الرحيم

The Maṣnawî is followed by a few Qaṣîdahs.

fol. 20<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

شرح حسن یار باشد ظاهر از عنوان ما  
وصف مصراع قدش بسم الله دیوان ما

The Gāzals are followed by Fards, Mukhammasât, Qiṭ'ahs and Rubâ'is.

Written in rough Nasta'liq.

Not dated, apparently 13th century A.H.

## No. 428.

foll. 141; lines 15; size  $9 \times 6$ ;  $7 \times 3\frac{3}{4}$ .

دیوان عسکری

## DÎWÂN-I-'ASKARÎ.

A diwân by a poet who calls himself 'Askarî. According to the colophon (quoted below) he was a native of Balgrâm.

The dates found in the diwân range from A.H. 1165 to A.H. 1203. It consists of Qaṣīdahs, Ġazals, Tarjībānds, Qiṭ'ahs, and Rubā'is.

Beginning:—

شد ز بسم الله روشن مطلع دیوان ما  
آیه رحمت بود آرایش عنوان ما

Written in a careless Nasta'liq.

A modern copy.

## No. 429.

foll. 118; lines 12; size  $9 \times 6$ ;  $6\frac{1}{4} \times 4$ .

دیوان رضا

## DÎWÂN-I-RIDÂ.

Poets with the takhalluṣ Ridâ are numerous; but as in the present work we find several Mukhammasât on some of the poems of Mirzâ Qatīl, who died in A.H. 1233 = A.D. 1817, we can infer that this Ridâ is identical with Muḥammad Ridâ of 'Azimâbâd mentioned in the Nishtar-i-'Ishq, p. 677. Muḥammad Ridâ, better known as Mīr Muḥammadi, with the takhalluṣ Ridâ, received his early education from Mīr Diyâ-ud-Dīn of Shâh Jahânâbâd. From 'Azimâbâd Ridâ went to Murshidâbâd, where he died in A.H. 1216, shortly after his return from Lucknow. The author of the Nishtar-i-'Ishq says that he once visited the poet at Benares in A.H. 1216 = A.D. 1801, and that at that time the poet was



about fifty-three years old. The same author expresses the poet's death in the words *افسوس از رضا*. Rîdâ was well versed in Ḥadîṣ and Arabic grammar, and is said to have been a good Rik̤htah poet.

Contents:—

Gazals in alphabetical order.

Beginning:—

جز نام او اگر گذرد بر زبان ما  
برهان قاطع است بقطع اللسان ما

fol. 190<sup>a</sup>. Rubā'is.

Beginning:—

غمهای تو باعث نشاط دل ما

fol. 111<sup>a</sup>. Muḥammadasât on the Gazals of Maulawî Salâmat Ullah and Mirzâ Qatîl.

Beginning:—

بود کی یی سبب از پیش نظر رفتن تو

Written in a careless Nasta'liq.

Not dated, apparently 13th century A.H.

No. 430.

fol. 267; lines 12; size 11 × 6; 7 × 4.

دیوان فاخر مکین

DÎWÂN-I-FÂKHİR MAKÎN.

Mirzâ Muḥammad Fâkhîr Makîn was the pupil of Mirzâ 'Azîmâ, *Iksîr* of Isfahân, who came to Dihli during the reign of Muḥammad Shâh. Makîn was born in Dihli, but emigrated to Lucknow in A.H. 1173 = A.D. 1759. He attached himself to the court of Shâh 'Âlam, who showed him great favours and accepted him as his instructor in the art of poetry. Makîn died in Lucknow in A.H. 1221 = A.D. 1806. Mohan La'l Anîs, in his *Anîs-ul-Aḥibbâ* (see Rieu,

p. 376<sup>a</sup>) has devoted long notices on Fâkhir Makîn and the poets of his school.

Beginning:—

عشق در دل چو بستر اندازد  
درد بر درد دیگر اندازد

fol. 31<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

اگر پرواي عقيبي داري و اندیشه مولي  
الايا ايها المشغول في الدنيا دع الدنيا

Mukhammasât on the Ġazals of Hâfiz, Nazîrî and Ĥazîn.

Beginning on fol. 243<sup>a</sup>:—

عمری بناز و نعمت خوش بود وقت ما را  
امروز درد و محنت آورد صد بلا را

Rubâ'is in alphabetical order.

Beginning on fol. 253<sup>b</sup>:—

ویرانه کجاست کو عمارت بادا  
برخاست دلم ز شهر غارت بادا

Maṣnawîs.

Beginning on fol. 260<sup>b</sup>:—

سلام عليك اي امام همام  
زهي كر بلاي تو دار السلام

Written in ordinary Nasta'liq.

A modern copy.

## No. 431.

foll. 128; lines 11; size 9 × 7; 7 × 5.

دیوان موجد

## DÎWÂN-I-MÛJÎD.

The author of the *Nishtar-i-Ishq* (composed A.H. 1233), p. 1562, who speaks of the poet in the present tense, says that Mûjid, with his original name Sirâj-ul-Haqq, was born in Muhân in the Province of Awadh. He came to Murshidâbâd, and, after staying there for some time with Nawwâb Khân Khânân Muzaffar Jang, went to Calcutta, where his merit was highly appreciated by scholars and high European officials. The date of the poet's death is not found anywhere; but at the end of the diwân is a *Qit'ah* expressing the date of the birth of a child to one Râj Kishan in A.H. 1226 = A.D. 1811.

A diwân by one Fakhr-ud-Dîn Mûjid is noticed in Sprenger, *Oude Cat.*, p. 505.

This copy contains only *Gazals* arranged in alphabetical order.

Beginning:—

یا من یرئی جمالک فی کل ما یرئی  
عالم تمام جلوہ گہ آمد رخ ترا

Written in ordinary *Nasta'liq*.

Not dated, apparently 13th century A.H.

The copy is slightly wormed.

## No. 432.

foll. 111; lines 15; size 9 × 5½; 6½ × 3½.

دیوان خاموش

## DÎWÂN-I-KHÂMÛSH.

The diwân is identical with the one noticed in Sprenger, *Oude Cat.*, p. 461, where it is said to be the work of Rây Şâhib Râm of Dihli, who

adopted the *takhalluṣ* Khāmūsh, was for some time *Taḥṣildār* under Mr. N. Duncan in Benares, and died at an advanced age of over seventy previous to A.H. 1229 = A.D. 1813.

But as in the following verse on fol. 92<sup>a</sup> the author says that he received some prose and poetical compositions from Ġayūri, we are inclined to think that he was contemporary with Mullā Ġayūri of Kābul, who was in the service of Akbar, and was killed in A.H. 994 = A.D. 1585.

See Blochmann's *Ā'in-i-Akbarī*, vol. i., p. 609, and *Riyāḍ-ush-Shu'arā*.

خامش بمن آن کلك گهر منج غیوري  
صد شکر که هم نثر هم اشعار فرستاد

The poet adopts the poetical title of خاموش as well as خامش.

The *diwān* consists mostly of *Qaṣīdahs* and some short *Maṣnawīs* and *Qit'ahs*.

Beginning as in Sprenger, *ibid.* :—

ای بر تر از آنکه گوید ادراک  
وصف توز علم و عقل ما پاک

The *diwān* contains some poems in imitation of *Khāqānī* and 'Urfī.

The MS. is wormed out throughout.

Written in a careless *Nasta'liq*.

Not dated, apparently 13th century A.H.

### No. 433.

fol. 82; lines 13; size  $10\frac{1}{2} \times 6$ ;  $8 \times 4$ .

دیوان مسکین

### DÎWÂN-I-MISKÎN.

A *diwān* by a poet who adopts the poetical title of *Miskīn*, consisting of some *Maṣnawīs* and *Qaṣīdahs* in praise of Nawwāb Abul Qāsim *Khān*, Nawwāb Ġulāmī *Khān* and Mr. Elphinstone. Towards the end are several chronograms the dates of which range from A.H. 1216 to 1230 = A.D. 1801-1814.

Beginning:—

ای که کردی دانش و علم و خرد در کار ما  
خفت از یاد تو باشد مایه آزار ما

A *diwân* by another poet, with the same *takhalluṣ*, *Miskîn*, is noticed in Sprenger, *Oude Cat.*, p. 498.

Written in ordinary *Nasta'liq*.

Not dated, apparently 14th century.

No. 434.

fol. 294; lines 19; size  $9\frac{3}{4} \times 6\frac{3}{4}$ ;  $8 \times 4\frac{1}{2}$ .

دیوان قتیل

DÎWÂN-I-QATÎL.

Mirzâ Qatîl, whose first name was Dawālî Singh, was a Khatri Hindû and embraced Islâm, at the age of eighteen, at the hands of Mirzâ Bâqir *Shahîd* *Iṣfahânî* from whom he received the name of Muḥammad Ḥasan and the *takhalluṣ* of Qatîl.

He was an eminent poet, and found a good patron in the person of Nawwâb Sa'âdat 'Alî *Khân*, from whom he received lavish favours.

After staying for some time in Dihlî he went to Lucknow, where he held the office of Head-Munshî, and died in A.H. 1233 = A.D. 1817. See Sprenger, *Oude Cat.*, pp. 170 and 535; Rieu, p. 64. Besides the *diwân* he left several other works, viz. *Shajarat-ul-Amânî* (composed A.H. 1206); *Nahr-ul-Faṣâhat* (composed A.H. 1214); Letters (c. A.H. 1217); *Châr Sharbat* (A.H. 1217); *Daryâ-i-Laṭâfat* (c. A.H. 1220); *Haft Tamâshâ* (A.H. 1228); *Qânûn-i-Mujaddad*, etc.

Contents:—

Gazals in alphabetical order.

Beginning:—

بود برقی دگر در جلوه ها جانانه ما را  
نه هر شمعی بجان آتش زند پروانه ما را

**Mukhammasât.**

Beginning on fol. 279<sup>b</sup>:—

ای ذکر تو راحت روانم  
جز وصف تو نیست بر زبانم

**Tarkîb-bands.**

Beginning on fol. 282<sup>a</sup>:—

چه شد کنون که زمین خاک میکند بر سر  
ز اشک آبروان شد هزار صحرا تر

**Qit'ahs.**

Beginning on fol. 288<sup>a</sup>:—

امروز ز جور فلک شعبده پرداز  
گنج عجیبی زیر زمین گشته نهان های

Written in careless Nasta'liq, within red-ruled borders.

Not dated, apparently 13th century A.H.

**No. 435.**

fol. 198; lines 18; size  $10 \times 6$ ;  $7\frac{1}{2} \times 4\frac{1}{4}$ .

The same.

Another copy of Qatîl's dîwân, containing only Ġazals arranged in alphabetical order and beginning as above:—

بود برقی دگر در جلوه ها جانانه ما را الخ

Some Ġazals and verses are written on margins in different places.

Written in a fair Nasta'liq.

Not dated, apparently 13th century.

The copy is water-stained throughout.

## No. 436.

fol. 78 ; lines (centre col.) 15 ; (marginl. col.) 28 ;  
size  $9\frac{3}{4} \times 6$  ;  $8\frac{1}{2} \times 4$ .

## يوسف و زليخا

## YÛSUF-WA-ZALĪKHÂ.

The romantic story of Joseph and Potiphar's wife, representing the Quranic story of Joseph in Chapter XII., in the metre of Jâmi's poem of the same title (see No. 196, vol. ii. of this Catalogue).

By حشمت, Hashmat.

The poem is preceded by a short preface devoted to the praise of God and the prophet.

Beginning:—

حمد ببعد لايزالي را مزد كه خم و خمخانه فيض محابش الخ

The poem begins thus on fol. 1<sup>b</sup>:—

الهي گوهر مقصود بنما  
بطور دل تجلائي بفرما

The name of the poet Hashmat occurs in several places, *e.g.*, on fol. 4<sup>b</sup>:—

دل حشمت ازین مزده مشکفته  
چو گل گلدسته ها بسته نهفته

In the prologue the poet praises Fath 'Alī Shāh of Persia (A.H. 1212–1250 = A.D. 1797–1834), to whom he probably dedicated the work:—

بعهد دولت شاه مظفر  
سریر آرای ایران مهر افسر  
مظفر فر دلاور شاه جم جاه  
شه گیتی ستان فتح علي شاه

In the concluding verse the poet says that he completed the work in A.H. 1236 = A.D. 1820.

بسال الف افزون بد دو صد سال  
دگر می و شش افزون بر نکو فال

Written in minute Nasta'liq, within gold-ruled borders, with two illuminated frontispieces at the beginning.

Not dated, apparently the latter part of the 13th century.

No. 437.

fol. 62; lines 17; size  $12 \times 7\frac{1}{2}$ ;  $8 \times 4\frac{1}{4}$ .

شورش عشق

SHÛRISH-I-'ISHQ.

A poem, in the metre of Jâmi's Yûsuf Zalikhâ, dealing with the love adventure of a youth who, in course of a voyage, after suffering shipwreck, reached an island and there fell in love with a damsel, by an anonymous author.

Beginning:—

لوايم خامه و لفظ است لشکر  
بمیدان آمدم الله اکبر

The name of the poem occurs as شورش عشق at the end of the poem. The date of composition, A.H. 1248 = A.D. 1832, is expressed by several chronograms at the end.

The story itself begins thus on fol. 7<sup>a</sup>:—

بصوت مرغ شاخ خوش بیانی  
چنین زد رقص طاووس معانی

Written in careless Nasta'liq, within ruled borders.  
Not dated, apparently 13th century A.H.



## No. 438.

foll. 180; lines 14; size  $10 \times 6\frac{1}{4}$ ;  $8 \times 4$ .

دیوان برشته

## DÎWÂN-I-BIRISHTAH.

A *diwân* by a poet who adopts the *takhalluṣ* *Birishtah*. From the chronograms relating to several contemporary events, the dates of which range from A.H. 1234 = A.D. 1262, it would appear that the poet lived in the latter half of the 13th century.

Contents:—

Qaṣidāhs.

Beginning on fol. 1<sup>b</sup>:—

بر شاهد کمال تو در جلوهٔ جمال  
شاهد ز ارض تا فلک ای مبدع کمال

Most of the Qaṣidāhs are in praise of the Imāms.

Ġazals in alphabetical order.

Beginning on fol. 26<sup>b</sup>:—

در کتاب عشق میجستیم الخ

Mustazāds.

Beginning on fol. 128<sup>a</sup>:—

پرمید نه ما را گهی از لطف و مدارا — آن غیرت ماهی

Mukhammasāt on the Ġazals of Sa'di, Qatīl, Nāṭiq, and others.

Beginning on fol. 129<sup>a</sup>:—

در حلقهٔ زلف تو انسیرم  
عمریست که از حیات میرم

Wāsūkh̄ts.

Beginning on fol. 1350<sup>a</sup>:—

دوستان میکشدم عشق بشریاد رمید  
فوج غم بر سر دل ریخت بامداد رمید

Elegies.

Beginning on fol. 138<sup>a</sup>:—

این چه شوربست که فریاد ز محشر برخاست

Rubâ'is.

Beginning on fol. 146<sup>a</sup>:—

زین صدمه زمین بخون مکدر گردد

Qit'abs, expressing the dates of several contemporary events.

Beginning on fol. 150<sup>a</sup>:—

از عنایات الهی هم ز امداد حسین

Short Maṣnawis.

Beginning on fol. 146<sup>b</sup>:—

بهر از صنع آن خلاق داور

Written in ordinary Nasta'liq.

Not dated, apparently 13th century.

### No. 439.

fol. 115; lines 20 (in 4 coll.); size 12 × 8; 10 × 6.

حملة حسینی

### HAMLAH-I-HUSAYNÎ.

An epic poem in the style and metre of Firdausi's *Shâh Nâmah*, dealing with the account of the battle of Karbalâ, by Sayyid Gulâm 'Alî al-Mûsawî ur-Raḍawî of Jahângir Nagar, composed in A.H. 1263 = A.D. 1846.

Beginning:—

بنام خداوند عز و ودود

خداوند عفو و خداوند جود

Written in careless Nasta'liq.

Not dated, apparently 14th century A.H.

No. 440.

fol. 466; lines (centre col.) 19; (marginl. col.) 12;

size  $11\frac{3}{4} \times 7$ ;  $8\frac{1}{2} \times 5\frac{1}{4}$ .

دیوان قانی

DÎWÂN-I-QÂ'ÂNÎ.

The celebrated Qâ'ânî, with his proper name Mirzâ Ḥabib Ullah, who is admitted on all hands to be the greatest of the modern poets of Persia, was the son of Mirzâ Abul Ḥasan, poetically called Gulshân, and was born in Shirâz. At an early age he applied his mind to study, and when only a boy of seven years he left his paternal roof and went to Mashhad, where he devoted himself to a diligent pursuit of knowledge, and in a short time established his reputation as a poet of great eminence. His wonderful skill in poetical compositions attracted the attention of Ḥasan 'Alî Mirzâ Shujâ'-us-Saltanat, who, after enjoying for some time the learned society of the poet, sent him to his father Faṭḥ 'Alî Shâh. This king received Qâ'ânî with great esteem, honoured him with the title of Mujtahid-ush-Shu'arâ, and in appreciation of the poet's high talents occasionally favoured him with liberal rewards and many other honours. Besides being a master in all the branches of the Muhammadan literature, Qâ'ânî was a great linguist (he is said to have been thoroughly conversant with French), while the beautiful style of his Persian poems would at once suggest that he had a peculiar command over the language, rarely found in any poet of any time or country. He died in Tîhrân, A.H. 1270 = A.D. 1853. His dîwân was lithographed in Tîhrân, A.H. 1277, and his کتاب پریشان, consisting of a collection of anecdotes lithographed in the same place, A.H. 1302.

For his life see: Majma'-ul-Fuṣahâ, vol. ii., p. 402; E. G. Browne, "A Year amongst the Persians," p. 118; Rieu Suppl., No. 367, etc.

Beginning of the dîwân on fol. 45<sup>b</sup>:—

دوشم ندا رسید ز درگاه کبریا  
کای بنده کبر بهتر ازین عجب ییریا

The *diwân* contains a preface by 'Abd Ullah bin Muḥammad Ja'far with the *takhalluṣ* Mahjûb, and begins thus:—

توانا خدائیکه بیخودان بزم محبت گاهی مست قدرت اویند  
 الخ

This copy is in the handwriting of the aforesaid Mahjûb, who adds a *Ġazal* at the end which begins thus:—

نوید وصل می آید بگوشم بی شمار امشب  
 کزان مژده نماند اندر دلم صبر و قرار امشب

Written in a fair Nasta'liq, within gold and coloured ruled borders, with illuminated frontispiece.

Not dated, apparently the latter part of the 13th century A.H.

#### No. 441.

fol. 136; lines 21; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

دیوان غالب

### DÎWÂN-I-ĠÂLIB.

Ġâlib, with his full name نجم الدوله دبير الملك مرزا اسد الله خان غالب, who may be called the last of the classical poets of India, enjoys the uncommon fame of having been equally well versed both in Persian and in Urdû poetry. Although born and brought up in India, he was in no way inferior to the eminent and well-known poets of Persia, and it can be safely asserted that since his death India has not been able to produce a Persian poet of his merit and fame; while as an Urdû poet it can be claimed that he still remains unsurpassed. He belonged to a very respectable family, and his ancestors held high offices. His paternal grandfather was in the service of Shâh 'Âlam, while his father, 'Abd Ullah Beg Khân, at first entered the services of Nawwâb Âṣaf-ud-Daulah at Lucknow and then went to Hyderabad, where he secured a high post under Nizâm 'Alî Khân Bahâdur. Lastly he attached himself to Râjah Bakhtâwar Singh of Alwar, and shortly afterwards was killed

in a battle. Ġālīb was only five years old when his father died, and was left under the care of his uncle Naṣr-Ullah Beg Khān, the then Ṣūbahdār of Akbarābād. Not having sufficient means to support himself he came to Calcutta in A.D. 1830 to seek some favour from the Governor-general, but being disappointed returned to Dihlī. He spent his last days in Dihlī on a small pension he received from the Nawwāb of Rāmpūr, and died in A.H. 1285 = A.D. 1869 at the age of seventy-three. The chronogram of his death is آه غالب بمر. It is said that only a few days before his death he composed the following verse, which he used to repeat very often :—

دم واپسین بر سر راه هی  
عزیزو اب الله هی الله هی

Besides his Persian and Urdū diwāns he left several other works in both the languages, and wrote a history from Timūr to Humāyūn, which he entitled مهر نیمروز, and was thinking of completing the work dealing with the history from Akbar to Bahādur Shāh, when mutiny broke out and interrupted the work.

Another work of his, entitled دستنبو, treating of the events that took place from the 11th of May, 1857 to the 1st of July, 1858, contains an account of the Mutiny, the destruction of Dihlī, and his own memoirs.

A detailed account of his life and works will be found in the Ḥayāt-i-Ġālīb and the Āb-i-Ḥayāt.

#### Contents :—

Preface ending with the praise of Dulfiqār Khān.

Beginning on fol. 1<sup>b</sup> :—

یگانه یزدانرا بزبانیکه بخشیده اوست میام گذارم الخ

fol. 10<sup>a</sup>. دیباچه دیوان ریخته.

Beginning :—

مشام شمیم آشنایانرا صلا و نهاد انجمن نشینانرا مزده الخ

fol. 13<sup>b</sup>. خاتمه گل رعنا. Epistles, most of which are written in undotted letters.

Beginning :—

مشی که سواد این گوهرین نامه بیایان رسید الخ

Maṣnawī. The first, called درد و داغ, begins thus on fol. 18<sup>a</sup>:—

بي ثمرى بزرگري پيشه داشت  
درد دل صحرای جنون ريشه داشت

fol. 22<sup>b</sup>. چراغ دير.

Beginning:—

نفس با صور دمساز است امروز  
خوشى محشر راز است امروز

fol. 25<sup>a</sup>. مثنوي رنگ و بو.

Beginning:—

بود جوان دولتي از خسروان  
غازه کش عارض هندومتان

fol. 28<sup>b</sup>. باد مخالف.

Beginning:—

اي تماشاڻيان بزم سخن  
وي مسيحا زمان نادر فن

fol. 32<sup>b</sup>. Qaṣīdahs.

Beginning:—

بهر ترويح جناب والي يوم الحساب

fol. 58<sup>b</sup>. Gāzals in alphabetical order.

Beginning:—

چون عذار خویش دارد نامۀ اعمال ما  
ساده پرکاري فراوان شرم اندك مال ما

fol. 132<sup>a</sup>. Rubā'īs.

Beginning:—

غالب آزادهٔ موحد کیشم  
بر پاکی خویشتن گواه خویشم

fol. 135<sup>b</sup>. A prose subscription on the beauty of سخن.

Beginning:—

یزدائرا که سخن آفرید و زبانرا برنگا رنگ شیوه گویا  
کرد الح

Written in a careless Nasta'liq, within coloured borders.

The copy is wrongly dated "1154"; apparently it was written in the 13th century A.H.

No. 442.

fol. 28; lines 8; size  $8 \times 5\frac{1}{4}$ ;  $6 \times 4\frac{1}{4}$ .

ماحمود نامه

MAHMÛD NÂMAH.

This small diwân contains only a limited number of Ġazals, arranged in alphabetical order, and one under each letter, with the peculiarity that the first and the last letters of all the verses are the same. The *takhalluṣ*, محمود, which occurs in the Maqṭa', or the last verse of a Ġazal, and which is frequently associated with the name of Ayâz (the favourite slave of Sultân Maḥmûd of Ġaznîn, reigned A.H. 387-421), has led many to ascribe the work to that emperor. The work, with the title محمود نامه, has been repeatedly lithographed in India.

Beginning:—

ای داغ بر دل از غم خال تو لاله را  
شرمنده ساخت آهوی چشمت غزاله را

Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwân.

Not dated, apparently 14th century A.H.

## No. 443.

fol. 154; lines 14; size  $9\frac{1}{2} \times 5\frac{1}{4}$ ;  $7 \times 3\frac{3}{4}$ .

دیوان ولایت

## DÎWÂN-I-WILÂYAT.

A diwân containing Rubâ'is, Ġazals, Fards and Maṣnawis, mostly of Şûfic character, by a poet who adopts the takhalluṣ of ولایت.

Beginning thus with Rubâ'is in alphabetical order:—

الحمد لذاته العلي الاعلى  
النعمة لاسما وصفات الحسن

The folios are hopelessly misplaced.

Written in careless Nasta'liq.

Not dated, apparently 13th century A.H.

## No. 444.

fol. 20; lines 8; size  $8 \times 5\frac{1}{4}$ ;  $6 \times 3\frac{1}{2}$ .

An anonymous short Maṣnawî poem dealing with some religious doctrines of Islâm by one Ḥāfizî belonging to the Shī'ah sect. The subjects dealt with are — تیمم — غسل — امامت — نبوت — نجات — وضو — رکعت — سجده — اعداد رکعت — نجات

Beginning:—

ای دل اول بگو تو بسم الله  
کن ادا شکر نعمت الله

The poet's name occurs in the following concluding line:—

حافظی نظم کرد این ابیات  
در بهشتش خدا دهد درجات



Written in a clear, bold Nasta'liq, with a sumptuously decorated and double-paged 'unwân.

Not dated, apparently 14th century A.H.

**No. 445.**

fol. 47; lines 6; size  $8\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 4$ .

The same.

Another copy of Ḥāfizī's same Maṣnawī. Ten verses at the end are wanting. A splendid copy.

Written in a beautiful, bold Nasta'liq on marbled paper of different colours.

Not dated, apparently 13th century A.H.

**No. 446.**

fol. 134; lines 19; size  $9\frac{1}{4} \times 5$ ;  $7 \times 3\frac{1}{2}$ .

دیوان حسرت

**DÎWÂN-I-HASRAT.**

Two poets who adopted the takhalluṣ Ḥasrat are mentioned in the Majma'-ul-Fuṣaḥâ, but the verses quoted there are not found in this diwân.

Rieu, p. 712, mentions also one Ḥasrat, who, however, seems to be quite different from the present poet.

The diwân contains Ġazals without any order.

Beginning:—

غنچه دل وا نکند تا تو تکلم نکنی  
گل نهندد بچمن تا تو لبسم نکنی

Written in a careless Nasta'liq.

Not dated, apparently 13th century A.H.

## No. 447.

fol. 187; lines 16; size  $2\frac{1}{4} \times 8$ ;  $9 \times 5$ .

دیوان نصر

## DÎWÂN-I-NASR.

Shâh 'Alî Ḥabîb, with the poetical title Naşr, was a Şâfi of Phâlwarî in Dānâpûr, Patna. He died in A.H. 1295 = A.D. 1878.

Beginning with Ġazals arranged in alphabetical order:—

سپاس و منت و عظمت خدا را  
که پیدا کرد این ارض و مسا را

Written in a fair Nasta'liq.

## No. 448.

fol. 238; lines 15; size  $10 \times 6\frac{1}{2}$ ;  $7 \times 4$ .

کلیات حسرت

## KULLIYÂT-I-HASRAT.

Muḥammad Sa'îd, poetically called Ḥasrat of Patna, died only a few years ago.

The Kulliyât is preceded by a short Arabic preamble by Ḥafîẓ Muḥammad bin Ġulâm Rasûl Sûratî, an intimate friend of Ḥasrat, which begins thus:—

حمدا لمن برء الانسان و الهمة البيان

Ḥasrat's preface, in which he says that in his Persian poems he adopted the takhalluṣ Ḥasrat and in Arabic Sa'îd, begins thus on fol. 4<sup>b</sup>:—

الصد لله و كفي و الصلوة و السلام علي ميدنا

fol. 5<sup>o</sup>. Qasida.

— في الله زهي عالمكم كه پنهانست و هم پيدا الع

fol. 18<sup>o</sup>. Gazals in alphabetical order.

Beginning:—

روى در روى خدا داريم ما

سرياي مصطفي داريم ما

The Gazals are followed by Mukhammasat and Masnawis of Sa'di, Jami, Hafiz, and others.

fol. 75<sup>o</sup>. Ruba'ia.

في روشني ديدند كنيد ما

كتاب consisting of numerous tarjims on the birth of his relatives and friends and of other events, the d which range from A.H. 1222-1300.

fol. 146<sup>o</sup>-151<sup>o</sup>. Gazals which the poet composed after the publication of his diwan.

fol. 151<sup>o</sup>-155<sup>o</sup>. Some Urdu Gazals and Tarjims.

fol. 156-159. Blank.

fol. 160<sup>o</sup>-164<sup>o</sup>. Life of Jami, with an enumeration of his compositions. This is followed by Hafiz's Arabic and Persian poems which he wrote to his relatives and friends.

Towards the end are several chronograms expressing the completion of the diwan, A.H. 1300, and of other events.

A.H. 1300.

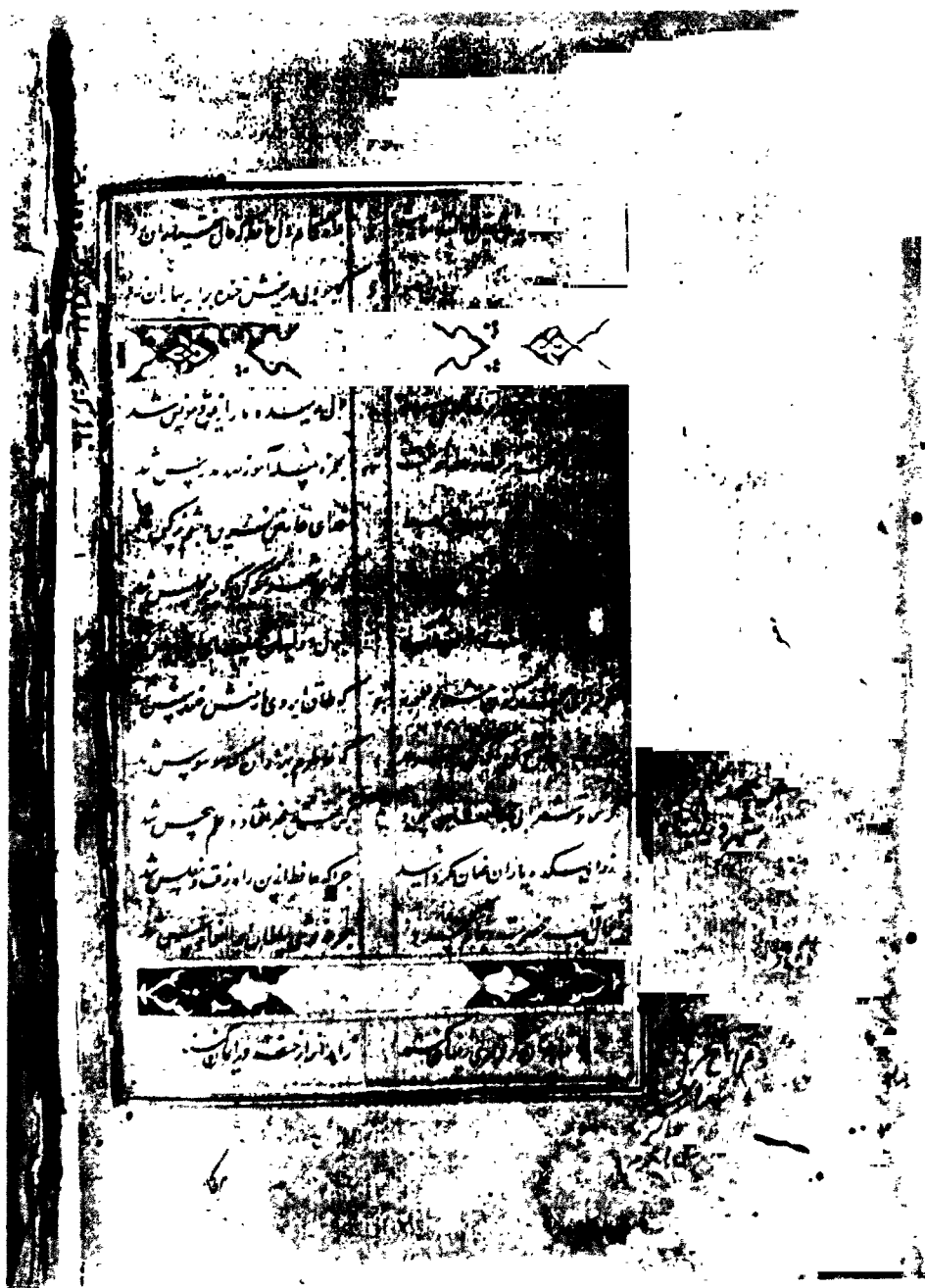
Written in ordinary Nasta'liq.

A modern copy.

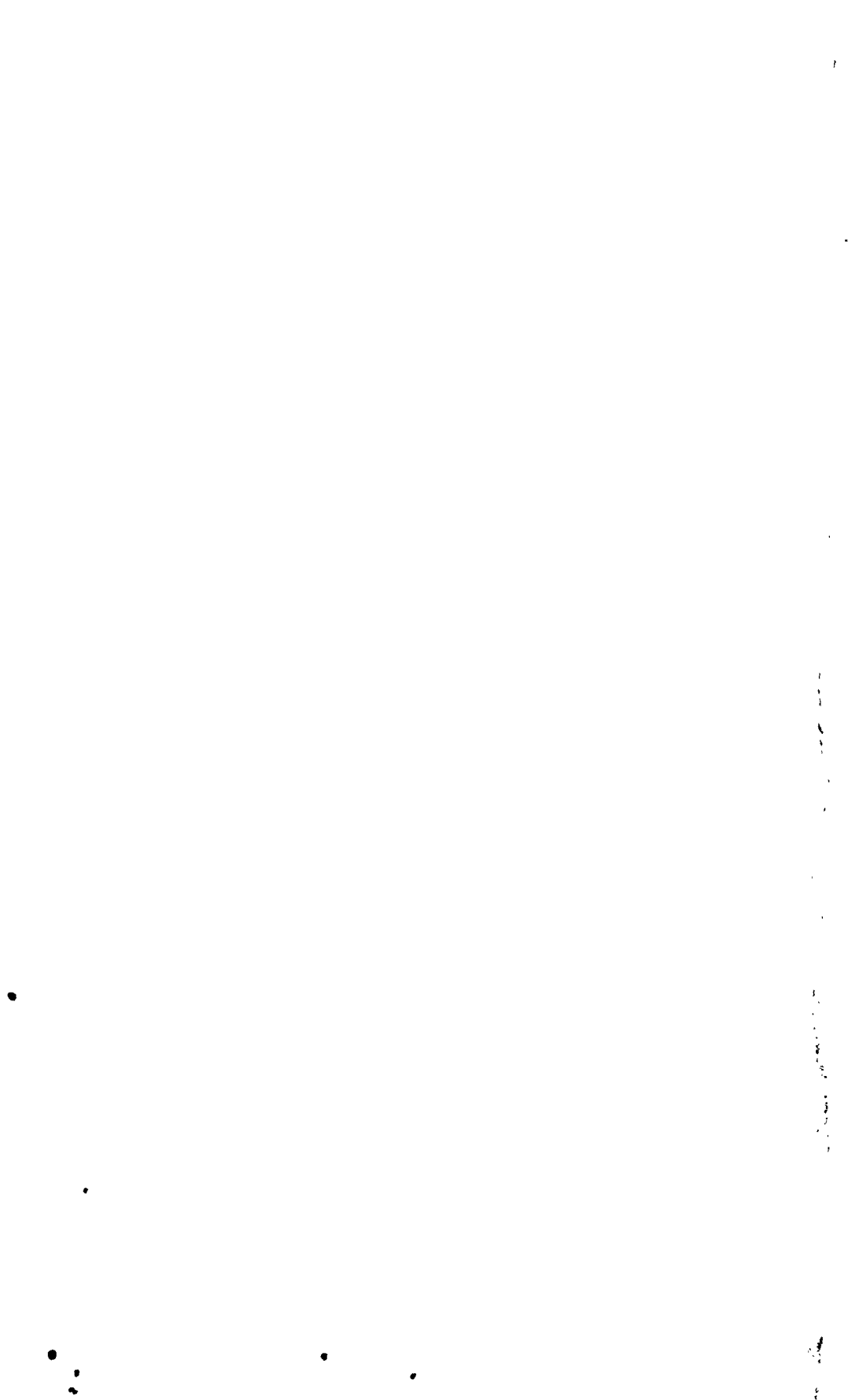


Fly-leaf of MS. No. 93, the *Shah Shihā-i-Sa'di*, bearing the autographs of Shāh Jahān and of 'Abdu'r-Rahmān, son of Bayram Khān. See Vol. I, p. 145 *seq.*





Fol. 67b. of MS. No. 151, the Divan of Hafiz, bearing two marginal notes, one dated A.H. 962, in the hand of Humayun, the other dated A.H. 1023, in the hand of Jahangir. See Vol. I, p. 231 *seq.*





Fly-leaf of MS. No. 237, the Divān of Mirzā Kāmmān, bearing the autographs of Jahangir, Shāh Jahān and others. See Vol. II., p. 145 *seq.*







Fly-leaf of MS. No. 237, the Divān of Mirzā Kāmrān, bearing an interesting collection of notes and seals relating to former ownership.







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